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## LITERATURE.

*Buddhist Birth Stories; or, Jātaka Tales.* The Oldest Collection of Folk-Lore Extant: being the Jātakathavannanā. For the first time Edited in the Original Pāli by V. Fausböll, and Translated by T. W. Rhys Davids. (Trübner.)

ALL who are interested in Buddhist literature ought to feel deeply indebted to Mr. Rhys Davids for having so well carried on the work originally undertaken by the late Prof. Childers, but interrupted at an early stage by that lamented scholar's premature death—that of translating the great collection of "Birth Stories," the Pāli text of which is now being edited by Prof. Fausböll. Much yet remains to be accomplished, for the present volume contains only forty of the five hundred and fifty (or more) stories and their accompanying commentaries. But from the instalment of his work which Mr. Rhys Davids has completed it is possible to draw a very favourable conclusion as to the probable merits of the whole. His well-established reputation as a Pāli scholar is a sufficient guarantee for the fidelity of his version, and the style of his translations is deserving of high praise. Only the first thirty-three pages of the translation are from the pen of Prof. Childers, forming part of "The Nidānakathā; or, the Three Epochs," which occupies nearly a third of the volume, containing the narrative of the Bodisat's existence from the time when he formed a resolution to become a Buddha to the termination of his ministry on earth. The rest is due to Mr. Rhys Davids, who has also supplied a very interesting Introduction on the history of the stories and their Westward migrations, and a number of valuable "Supplementary Tables."

The orthodox Buddhist belief with respect to the history of the Book of Birth Stories rests, we are told in the Introduction, on a foundation of quicksand. According to it, a number of the parables in which the Buddha related events which had occurred in his own previous births were formed by his disciples, immediately after his death, into a collection called "The Book of the Five Hundred and Fifty Jātakas or Births," the commentary of which gives an account of the events in Gotama's life which led to his telling each Jātaka or Birth Story. The text and commentary were handed down intact in the Pāli language, in which they were composed, till the middle of the third century B.C., when they were carried to Ceylon. There the commentary was translated into Singalese, and re-translated from it into Pāli in the fifth century of our era, the stories having mean-

while retained their original language. Such is the testimony of tradition. In reality the belief that most of the sacred books of the Buddhists were in existence immediately after the Buddha's death is disproved by the evidence of the books themselves. But there can be no doubt that the Jātaka stories are very old. The best proof of their antiquity seems to be the fact that the very ancient Buddhist carvings on the railings round several Indian shrines, at first supposed merely to represent scenes in Indian life, have turned out to be illustrations of the sacred Birth Stories, the titles of the Jātakas which they illustrate having, in the case of the railing at Bharhut, been found inscribed above the bas-reliefs. Mr. Rhys Davids thinks that the Jātaka Book was most probably due to the religious faith of the Indian Buddhists of the third or fourth century B.C., who were in the habit of repeating a number of parables attributed to the Buddha, identifying the best character in each with the Buddha himself in some previous birth. After a time, such parables became specially known as "Jātakas," and they were, in all probability, collected into a "Jātaka Book" at a very early period. As to the commentary, the work of a later hand, he considers the authorship uncertain, differing on this point from Mr. Childers, who has ascribed the work, in his Dictionary, to Buddhaghosa.

The merits of the forty parables contained in the present volume, considered merely as stories, are not remarkable. But they acquire a great value from the fact that they offer, as the translator says, a nearly complete picture, unmodified by any European influence, "of the social life and customs and popular beliefs of the common people of Aryan tribes closely related to ourselves, just as they were passing through the first stages of civilisation," and that the work in which they are contained may claim to be "the oldest, most complete, and most important collection of folk-lore extant." In the Introduction a few Jātakas are quoted, occurring in portions of the original work not yet reached by the translation, which have been rendered familiar to Western readers by European story-tellers. The best-known is the story of "The Ass in the Lion's Skin." Another is a very ancient specimen of one of the numerous tales in which the hero performs wonders by means of instruments endowed with miraculous powers. Of the different channels through which the stream of Eastern fiction made its way into Europe Mr. Rhys Davids gives a clear account, which he brings to a fitting close by the statement that

"Narāyan Balkrishna Godpole, B.A., one of the masters of the Government High School at Ahmadnagar, has lately published a second edition of his translation into Sanskrit of the common English version of the successful spurious compilation of the old monk of Constantinople,"

that is to say, of the Greek fables which Planudes put forth in the fourteenth century under the name of Aesop.

One of the most striking of the forty tales which the present volume contains is that (No. 6) which defines what it is that really deserves to be styled divine. A certain pond was haunted by a "water sprite," whose

privilege it was "to ask all those who went down into the water what were the characteristic signs of divine beings, and, if they did not know, he used to eat them up alive." The Bodisat of that time happened to be wandering about in the neighbourhood with his two brothers, the Sun Prince and the Moon Prince, and one day he sent them to bring water from the pond. The Sun Prince went first, and was seized by the demon as soon as he entered the water. "Do you know what is of divine nature?" asked the sprite. "Oh, yes! they call the sun and the moon gods," replied the prince, whom the demon immediately carried down and secured in his cave. The Moon Prince, having replied in his turn, "The far-spreading sky is called divine," was similarly made a prisoner. Then the Bodisat himself went down to the pond, discovered what had happened, and held converse with the demon, whom he informed that

"The pure in heart who fear to sin,  
The good, kindly in word and deed—  
These are the beings in the world  
Whose nature should be called divine."

Whereupon the water sprite was converted, released his captives, and became a good Buddhist. A remarkable legend is contained in the Jātaka (No. 31) which inculcates mercy to animals. At the time when "there were Titans dwelling in the heaven of the Great Thirty Three," the god Sakka, whom Mr. Rhys Davids describes as being "not quite the same as Jupiter," expressed an opinion that a kingdom shared by others was not worth having, so "he had ambrosia given to the Titans to drink, and when they became like drunken men he had them seized by the feet and thrown headlong upon the precipices of Mount Sineru." But they rebelled against this treatment, and attempted to recover their ancient seat. Sakka went down to meet them, but was defeated, and obliged to take to flight in his chariot of glory. As the chariot drove along it destroyed many trees, and with them the nests of birds, which thereupon uttered loud cries. Hearing these, Sakka stopped his chariot, being ready to sacrifice his own life, but not to destroy the lives of young fowls. When the Titans saw him stop, they were terrified, thinking that he must have received reinforcements. So they, in their turn, took to flight.

Among other stories worthy of special notice may be mentioned that (No. 9) of the king who, having lived thrice fourscore and four thousand years, found a gray hair in his jet-black locks, and thereupon laid down his sceptre and retired to a hermitage; the history (No. 4) of the large fortune made by a youth who began with nothing but a dead mouse, which was purchased from him for a farthing "in a certain shop for the use of the cat;" the tale of the goat which had been a Brāhman, and had in that state of existence killed a goat in order to provide a feast for the dead, wherefore it had been subsequently decapitated "in five hundred births, less one," a tale which the teacher told in order to put a stop to the practice of killing animals in order to offer feasts in honour of deceased relatives; the account (No. 20) of the escape of the eighty thousand

monkeys who attended their king, the Bodisat of the period, from the demoniacal "blue-bellied, pale-faced, red-handed, red-footed creature" which lay in wait for them in a pond; the description (No. 23) of the heroism shown by the state charger of the King of Benares; the fable (No. 30), which has become naturalised in Europe, of "The Ox who envied the Pig," unaware that the well-fed animal which it envied was being fattened for the table—a fable which the master told for the benefit of a monk who was foolishly "attracted by a fat girl;" the well-known tale (No. 38) of the crab which cut the crane's neck in two with its claws; and the description (No. 40) of the fiery furnace, eighty fathoms deep, which Māra the Wicked One caused to appear in the Bodisat's house, but fruitlessly.

One of the most interesting parts of Mr. Rhys Davids's Introduction is that which deals with "the Barlaam and Josaphat literature." It has for some years been well known that the religious romance of "Barlaam and Josaphat," written in Greek by St. John of Damascus, is really a Christian adaptation of the legendary life of the Buddha, the name Josaphat or Josaphat, as Mr. Rhys Davids remarks, "being simply a corruption of the word Bodisat, the title of the future Buddha, so constantly repeated in the Buddhist Birth Stories." About this there is no doubt, and it is equally certain that the *Martyrologium Romanum* includes the names of Barlaam and Josaphat, "sanctorum Barlaam et Josaphat, quorum actus mirandos sanctus Joannes Damascenus conscripsit." The names of two fictitious personages, the character of one of whom was an adaptation of that of the legendary Buddha, have therefore found their way into the *Martyrologium Romanum* as those of holy Christian persons worthy of being commemorated. But it is going too far to say "that Gotama the Buddha, under the name of St. Josaphat, is now officially recognised and honoured and worshipped throughout the whole of Catholic Christendom as a Christian saint." All who are interested in this question may be referred to an excellent essay on "La Légende des Saints Barlaam et Josaphat," by M. Emmanuel Cosquin, which appeared in the *Revue des Questions historiques* last October, and of which a few copies have been separately printed (Paris: Victor Palmé). M. Cosquin points out clearly that the *Martyrologium Romanum*, which was compiled in 1583 by the order of Gregory XIII., and which was mainly founded upon an early martyrology, the work of a Benedictine named Usuard, who composed it about the year 875, never had the weight of an infallible authority, and that the existence of a man's name in its columns with the epithet *sanctus* prefixed is a very different thing from that holy man's "canonisation." Benedict XIV. expressly affirmed (*De Servorum Dei beatificatione et canonizatione*, lib. iv., pt. ii., c. xvii., n. 9) that the contents of the *Martyrologium* were not "inconcussae et certissimae veritatis," and that the "canonizationis judicium" was one thing, while the "appositio nominis in Martyrologio Romano" was another; and in support of this statement he mentioned the fact that several errors had been detected and corrected in that work, some arising from

misprints, others from mistakes due to the compilers. Thus on the 25th of January there was mentioned, in early editions, a female saint and martyr named Xynoris. No such person had ever existed. St. John Chrysostom had spoken in one of his homilies of a "couple" of martyrs, Juveninus and Maximus, who suffered at Antioch under Julian. And the Greek word for "couple," *ζυγίως*, being taken for a proper name, gave rise to the supposed existence of a Saint Xynoris. W. R. S. RALSTON.

*Mrs. Grote: a Sketch.* By Lady Eastlake. (Murray.)

THIS gracefully written sketch is ushered in by a few discouraging words from Mrs. Grote's own pen. She had lived long enough, she said in a memorandum addressed to her executors,

"to recognise the futility of all attempts to prolong the memory of individuals, even of those who have attracted a large measure of public attention and interest, for more than a few years after their disappearance from the scene,"

and she reiterates her conviction of the inutility of such an effort in her own case. Lady Eastlake thinks Mrs. Grote's judgment was for once mistaken, and therefore allows herself the pleasure of answering in print the question often asked by those who did not know her, "What kind of a woman was Mrs. Grote?" She was certainly given to peremptory utterances which will bear a good deal of qualification like the one quoted above, for it may surely be both possible and desirable to keep the memory of a distinguished person alive for a generation when no nearer approach to immortality is attainable. In other respects she belonged to a class which is rather the despair of biographers, because of an imagined difficulty in the way of conveying to strangers any adequate impression of a character that contemporaries have valued for what it is, more than for anything it is capable of producing.

Mrs. Grote was born in 1792, and, according to her own account, was a happy, clever, tomboyish girl; she remembered opening a newspaper for her father and reading out the lines which struck her eye in capitals. "The news announced was the naval victory of Trafalgar, and the last sentence was, 'Lord Nelson was killed in the action.'" Even at this early age, she was able to appreciate Beethoven's music, certainly without any encouragement from contemporary taste or fashion. The next we hear of her is from a letter written in Paris after the Restoration; it is addressed to a cousin, and, while perfectly simple and easy in style, shows a good deal of mental independence. She was able to enjoy French society and to bear her part in the fire of compliments and repartee, though the constant tension of the faculties was too fatiguing, she thought, to make such pastime continuously pleasant. She calls *le Désiré* "a great porpoise of a fellow," and is angry with herself for growing "into a kind of *Buonapartist malgré moi*" at the sight of the numerous public works and improvements all ascribed to the genius and energy of the Emperor

In 1820, after a three years' acquaintance (during which Mr. Grote made Harriet write themes and analyses of the books he sent her to read), the two were married, without the consent of Mr. Grote, senior, who wished his eldest son to choose a richer wife in the city. "The marriage was kept secret for a month, after which they took lodgings in Chelsea, and subsequently set up house-keeping at the banking-house, Threadneedle Street, familiarly abbreviated by her as 'Threddle.'" Mrs. Grote has told the story of the rest of their joint life, but it is easier for a third person to describe the relationship in which the characteristics of both were so clearly brought out.

Mrs. Grote was fond of historical parallels, and liked herself to be compared to Madame de Sévigné rather than to Madame de Staël; but Madame de Sévigné had never perilled the perfection of her vivacious style by writing themes for a Benthamite *fiancé*, nor was she in any respect as *masterful* a personage as Grote—to borrow Sydney Smith's designation for the wife of "Grotius." If we can imagine something of Mrs. Garth added to the charming Frenchwoman, and then send the product to school with the Mills, we shall get an idea of the power and pleasantness, not without a dash of restrained severity, which gave Mrs. Grote her leading place in the enlightened world. Lady Eastlake very rightly insists on the importance of one trait, which has never received due consideration from psychologists. "*Mrs. Grote was never shy.*" The two sides of an aristocratic temperament were represented respectively in husband and wife. Mrs. Grote was stately, confident, sure of herself and her opinions, and would easily have become overbearing if her pride had not found a safe outlet in magnifying her husband, whom no power on earth could induce to magnify himself. In 1833 she wrote to a friend, "I live with one so much my master, that the true feeling of conceit is effectually *stopped out*. I am made sensible of my inferiority most days in the week." Mr. Grote, meanwhile, was reticent, fastidious, delicately scrupulous, and unbending; like the incorruptible Roland, too much of an aristocrat at heart to succeed as a popular statesman. Sydney Smith described him as "a slave to a pampered conscience," and his wife delighted in admiring his inconvenient virtues without wishing to infect him with her more practical worldliness.

It is unfortunate that, in the Life of a lady who was famous for calling "a spade a spade," the incident of her ploughing a furrow for amusement should be described as her seizing "the handles of a certain agricultural implement;" but most of the quotations given from letters and conversations are well chosen for their purposes. It would be impossible to imagine anything more characteristic than the following:—Mrs. Grote, writing to Léon Faucher, tells him how often she wishes, as they travel in this enchanting Normandy, that he were with them "to explain everything we do not know the reason of. 'Léon Faucher knows everything, from the make of a ploughshare to the date of a 'Tourelle.' Doesn't he, George?' 'Yes, indeed, he has almost universal knowledge of what concerns material existence, as



well as intellectual accomplishment." There is something very amusing in the concord of feelings so differently expressed.

Whenever Mrs. Grote was in complete possession of her subject, as in her letters and in conversation, she was original, graphic, quick to discern and happy in characterising minor shades of difference or quality in things and persons. But her published writings were more or less of a disappointment to her admirers—as an essay or dissertation by Madame de Sévigné would probably have been. On minor points, as to which a generalisation could be based on her own personal judgment and observation, Mrs. Grote could generalise wisely and wittily, but the subjects on which she was tempted to write could not be treated altogether in this familiar manner; and whenever she ceases to be individual, whenever she ceases to observe and begins to reason, she drops into all the narrow mannerisms of the earlier Utilitarians. Her brightest inspirations are not reached *a priori*.

It is surely unreasonable to rebel against the kind of limitation such a fact involves. Mrs. Grote was a social power, because she could generally say something to the point about whatever happened within her ken; but, to feel the point of what she said, we must know what it was about, and passing occurrences cannot be remembered for ever—at least not for their own sake, though the literary art of a Pepys or a Sévigné may lend an adventitious immortality. It is a folly of the kind Mrs. Grote was most ready to scourge to write and speak as if only world-wide and eternal influence were worth the exercising. A book in its tenth thousand acts numerically on more minds than Mrs. Grote's life and conversation, but its action may be feeble in comparison with hers; the life of individuals, moreover, is made up of concrete experiences, comparatively few of which can be brought into relation with world-wide forces or ideas. The miniature Grotes who give life and tone to a narrower and less famous circle are not thrown away because London society never hears of them; and the success of Mrs. Grote's career will not be impaired even though, as she anticipated, the memory of it should soon begin to fade. Each generation must live for itself as well as for the next.

Lady Eastlake gives a chapter to the Grotes' relations with the artist-world, from their unsuccessful attempts to protect Fanny Ellsler to the thoroughly satisfactory relations with Jenny Lind and Felix Mendelssohn. Music, in their case, contributed the poetic element to natures that might else have been called prosaic. The memoir should have appeared in the spring, but was delayed by the publisher "on account of the agitated state of the political atmosphere." The delay might have been utilised in providing a portrait frontispiece. A biographical sketch without one, or, better still, two portraits is like the play of *Hamlet* with *Hamlet* left out. Readers should refuse to accept such incomplete productions of the press.

EDITH SIMCOX.

*Historical Sketches of Savage Life in Polynesia.* By the Rev. W. W. Gill. (Wellington, N.Z.: George Didsbury.)

MR. GILL needs no introduction. His *Myths and Songs from the South Pacific* have become as well known to the students of mythology and folk-lore as the legends of our own Teutonic ancestors. What he has now given us forms the complement to them. It deals with the historical traditions of the Polynesians, or rather with the inhabitants of that little island of Mangaia where Mr. Gill laboured for so long. The traditions are mostly embodied in native songs which have been handed down orally, and the composition of which, as described by Mr. Gill, well deserves the attention of those who are interested in the Homeric question.

Two facts force themselves very prominently upon us as we read Mr. Gill's volume. One is the matter-of-fact character of traditional history, and the clear line of division which marks it off from myth and legend. No one can read the greater part of the Mangaian traditions without feeling that they could not have had a greater claim to truthfulness and fullness of detail if they had been preserved in contemporaneous documents. The other fact is the repulsive character of them all. As we read on we become almost wearied of the same monotonous tale of bloodshed, cruelty, and deceit. We look almost in vain for any actions of even ordinary humanity. As Mr. Gill says, the uncivilised Polynesian was truly hating and hated. Let those who decry missionary efforts in the Pacific study the traditions Mr. Gill has set before us, and compare Mangaia as it was in the days of paganism with Mangaia as it is now. Christianity has changed a scene of internecine war and perfidy into one of peace, order, and confidence.

Perhaps the most revolting feature in these legends is the large part played in them by cannibalism. It was, however, a religious cannibalism; human flesh was eaten only under the imperative commands of religion. It is curious that this religious cannibalism so rarely engendered a craving for human flesh. Now and then, no doubt, it did so; but in such cases the individual was hunted down and put to death, his own flesh being not unfrequently eaten afterwards as a civil and religious duty. On one occasion a whole tribe turned cannibals; but this was in order to strike terror into the minds of their enemies, and the tribe was soon extirpated.

One of the most interesting traditions relates to Capt. Cook. Mr. Gill shows how closely it corresponds with the actual facts. He also gives the song composed to celebrate the arrival of the English ships. The English are called *Bere*, or "Britons," and the refrain comes in more than once, "What gibberish they talk!"

The songs are of considerable importance for Polynesian philology, as some of them are nearly two centuries old and contain obsolete words and forms of words. I hope the book will have as many readers as its predecessor; if that told us what the untrained human mind thinks about the universe and its government, this one shows us what human life and society can be where each man does that which is right in his own eyes.

A. H. SAYCE.

*Economics; or, the Science of Wealth.* By Julian M. Sturtevant, D.D., LL.D., Professor of Political Economy in Illinois College and ex-President of the same. (New York: G. P. Putnam's Sons.)

It is remarkable that in the United States, where abstract political economy has had little influence over national policy, economists who follow the abstract and *a priori* method express themselves with a confidence which is now displayed by no English adherent to that method. Mr. Perry, for instance, buoyantly states in his latest work that his object is "so to lay the foundations of political economy in their whole circuit that they will never need to be disturbed afterwards, however long and however far persons may pursue their studies." The authors of an American *Primer of Political Economy* announce that their aim is "to give in simple words the well-settled doctrines of the fascinating science." And Dr. Sturtevant's treatise boldly begins: "The science we are about to expound is the logical development and application to a special group of phenomena of a single law of nature as truly as physical astronomy is the logical development and application to the phenomena of the solar system of the law of gravitation."

The law of nature on which Dr. Sturtevant thus builds the whole science of economics is that "every man owns himself and all which he produces by the voluntary exertion of his own powers." This, according to his view, involves the proposition that no one can by the laws of nature own anything which he has not produced directly or indirectly by his own efforts.

"You cannot convince any human being that another person may properly claim the possession of anything as exclusively his own, unless his claim can be traced back to an origin in the natural law just enunciated. The powers of nature are the free gift of God to all, and cannot be possessed. All those objects whereby man's wants are capable of being supplied by his own superadded efforts are given in impartial liberality alike to all. The air, the water, the land, the spontaneous productions of the earth, are free to all."

The Roman jurists had their own theory of natural ownership, and would have smiled at the notion that property can be acquired only by labour. Nor would Dr. Sturtevant find it easy to solve the questions of ownership which they dealt with under the heads of *occupatio*, *accessio*, *alluvio*. To whom, for example, does the natural ownership of the alluvial deposit formed on the bank of a river accrue, or of an island formed in the middle of the stream? The American mind will for the moment feel itself, as it were, smitten with paralysis in political science when faith in the conception of natural rights gives way, as it soon must. The Constitution of the United States will itself seem to lose its foundation when the assumption of the Declaration of Independence is seen to be untenable, that "all men are endowed by their Creator with certain inalienable rights," including life, liberty, and, as Dr. Sturtevant would add, the ownership of themselves and whatever they produce. It is hard to see on what ground, if this be so, the Government of the United States or any other civilised country has a right to tax private property, or to

compel a citizen to perform a public duty at the sacrifice of his time, inclination, pecuniary interest, or, it may be, even of his life. The peculiar stress, it should be observed, laid by American economists on the doctrine of natural rights is closely connected with the theological element, which is conspicuous in most of their treatises; for examples of which we may refer to pp. 2, 25, 46, 118, 198, 221, 266, 274, 314, 317, of Dr. Sturtevant's book before us. The time cannot be remote when it will be universally felt that it is as unscientific to import theology into economics as into physics.

"Another great law of nature, the law of competition," in Dr. Sturtevant's language, follows from the primary law of ownership.

"The law of competition results directly from the fundamental law out of which we said at the outset the whole science should be developed. . . . Competition is that law of nature by which every man who makes an exchange will seek to obtain as much as he can of the wealth of another for a given amount of his own wealth."

From this secondary law Dr. Sturtevant deduces the laws of value, wages, profit, rent, and population, and, in short, the whole science of wealth, according to his conception of its province and method. He treats of wages before profit, although in logical propriety his theory of profit should come first, for his doctrine that wages are determined by competition stands on the doctrine of a natural rate of profit. In his own words,

"it will hereafter be shown that every mode of employing capital has its natural rate of profit, and that capital cannot be retained in any mode of investment when that rate of profit cannot be realised. If, therefore, the wages demanded are such as to reduce the rate of profit on capital employed in that industry below this natural standard, capital will be withdrawn and otherwise invested, the trade will languish, fewer labourers will be employed or demanded, others already employed will be compelled either to withdraw or recede from their demands. Thus wages will decline to the natural standard as determined by competition."

If the rate of profit may be considerably higher in one trade, or in one locality, than in another, or if profits may be so high generally at a given time as to bear a reduction without checking accumulation, Dr. Sturtevant's argument in either case is deprived of its base. It is needless to repeat the proof we have often given, that the doctrine of an equality of profits is a fiction.

Dr. Sturtevant's theory of population ought to be studied in his treatise, but its leading features may be indicated as follows:—Setting aside the doctrine of Malthus as practically worthless, he contends that the safety of the human race in all the changes through which it is to pass in the progressive development of civilisation is to be sought in the full application of the law of competition. Competition acts on both labour and capital. Acting upon labour, it will disseminate, by a regular and necessary process, civilised labour over the whole earth, or at least where there are adequate natural resources. And it will equally tend to diffuse the surplus capital of civilised nations. For the interest and profits of capital decline with the growth of

wealth and civilisation in a country. In the pursuit of a higher remuneration, therefore, surplus capital will follow emigrant labour.

But surely the action of the law of competition in the case is very imperfect, since, by Dr. Sturtevant's own admission, "this law of diffusion was not apparent in the ancient world, or until comparatively recent times. Perhaps the first manifestation of the law occurred in the English colonisation of North America." The outlet for both labour and capital, moreover, must at best be a temporary one. It is beginning to be found out that the earth is a small place. Dr. Sturtevant himself grants that "the fundamental principle enunciated by Mr. Malthus would prove true provided the whole world can be brought into such a condition of peace, prosperity, and civilisation as to permit both capital and population to increase till all the resources of our planet are developed." This can hardly be called the most profound theory that has been broached on the subject of population. The present writer must, however, own to have in one respect done Dr. Sturtevant an injustice. In a recent article in the *Fortnightly Review*, on "Political Economy in the United States," he followed the statement of a distinguished American economist in classing Dr. Sturtevant's treatise (of which he had been unable to procure a copy) among works advocating protection. It contains, on the contrary, a clear and strong argument for the freedom of trade. It starts with the right of free exchange, and follows it out into all its ramifications.

Dr. Sturtevant's treatise is an excellent one of its kind, but the kind, in our judgment, is a wrong one. In England the attempt to deduce the laws of wealth from a single principle may be said to be abandoned by every school; and the notion that Political Economy can be successfully treated by *a priori* methods is losing ground every day.

T. E. C. LESLIE.

#### NEW NOVELS.

*Jeannette.* By Mary C. Rowsell. In 3 vols. (Hurst & Blackett.)

*Matrimony.* By W. E. Norris. In 3 vols. (Smith, Elder & Co.)

*Past Hours.* By Adelaide Sartoris (Adelaide Kemble). In 2 vols. (R. Bentley & Son.)

*The Mysteries of Heron Dyke.* By the Author of "In the Dead of Night," &c. In 3 vols. (R. Bentley & Son.)

Is female morality, after all, but empirical and practical that gentlemen who write more than they read or think so blandly accord to their heroines a licence which they would never permit to themselves or their next-door neighbours? Most certain we are that, in spite of the reverent adulation with which the authoress censures her she-Ritualist, were Mrs. Swithin Glastonbury, *née* Latour, to be inducted into a neighbouring rectory, Miss Rowsell would think twice before calling upon the creature. Good women know, and should know, nothing of wild passions and boisterous impulses. These unfamiliar paths inevitably lead them into moral morasses from which nothing but a keen sense of the ridiculous can

save them. This instinct, alas! Miss Rowsell does not possess, or she would strictly devote her pen to whatsoever things are comely and of good report. Here her plot is perversity itself. Two sisters—Jeannette, all soul, and Isoline, all sense, and both, of course, all beauty and talent—unfortunately hanker for the same baronet; but in vain, until a lucky horse-accident brings him as a patient under their maiden roof. Isoline airs the sheets and stirs the gruel in the kitchen, while, in the dining-room, Jeannette presses the cold aristocratic hand and smooths the raven locks to her soul's hurt, inspected all the time through the keyhole by the lady's maid. Golden days succeed. Jeannette paints retables, Isoline plays sonatas. Sir Morton prefers the sonatas, and proposes. Jeannette then treats her friends and the reader to her vigorous conception of the female Werther. These frantic throes are protracted till the Dowager Baroness, an Evangelical harridan—of course infernally malicious and, we may add, impossibly vulgar—favours Isoline with the keyhole story. Here the authoress may be said to pass her Rubicon, making Isoline sacrifice her lover and herself to her sister's too apparent infatuation. She effaces herself, going out as a governess and handing over the poor baronet to Jeannette, who greedily accepts his mechanical advances, having rejected her pet vicar, an amorous and saintly celibate. Isoline returns for the wedding, and the night before has a flaming scene with Sir Morton; Jeannette, of course in ambush, witnesses their desperation. The tragic business in the church which crowns the plot is simply broad farce, from the sulky bridegroom, the heart-broken bridesmaid, and the frantic bride, to the amorous officiant, who, at the affecting points in the service (which is quoted and commented upon in full), wipes his eyes with "the loose sleeve of his surplice"—a charming touch showing the utilitarian superiority of the Sarum to the Islington form of that vestment. After many, many pages Jeannette at last shrieks, "I will NOT" (*sic*), tears off her wreath, and makes a shocking and most protracted brawl in church. "Let her go in peace," solemnly exclaims the Rev. Swithin, by this time more inclined to laugh than cry in his sleeve; and forth from the church and village, over hedge and ditch, rushes the bride, till down she sinks with her ivory satin and lovely old Meehlin in her favourite swamp, the first stage on her pilgrimage to the Continent and perpetual virginity. By which we are only to understand that she delays her union with the Vicar until she can gaze with a less jaundiced eye upon the perfect bliss of Isoline and Sir Morton. Judgment had already overtaken the Dowager. Hiding among the abbey ruins to spy upon the flaming scene, she was crushed by the providential fall of the *Priests' Tower*. In her last moments the wretched Church Associationist is reduced to auricular confession, but recants before she gets any absolution, and dies in hardened Protestantism. Dead controversialists, however, can hardly expect to have the last word. With a sort of seraphic chuckle Jeannette boasts how she caused the mystic R. I. P. to be inscribed upon the helpless tomb. The book is not without good points. Isoline is a quiet maidenly



character, if rather silly, and the half-witted Miss Havering is very well described. The style is florid.

The numerous ladies who will highly approve of *Jeannette* will no doubt pronounce *Matrimony*—in spite of its title—very odious, cynical, and stupid. It is, however, a fine book to be read and enjoyed, as it was probably written, slowly and with intention. In his previous story, *Mademoiselle de Mersac*, the author had already attracted attention less by his telling pictures of Algerian life than by his remarkable gift of presenting quite naturally, and without exaggeration, eccentric and unusual types. But after all it is, we suspect, not so much happy instinct as deliberate continence which preserves Mr. Norris from the ensnaring example of Dickens and the deplorable influence of the American humorists. When he has conceived a character of such quaint angularity as his Mr. Gervis, he does not by over-accentuating it, by contriving droll situations for it, by parading and thrusting it forward, weaken the interest of the other characters and mar the *vraisemblance* of the whole story. If the novel of real life and manners admits at all of burlesque, at any rate the clown should not assume the title-*rôle*. This Mr. Gervis, a rich, *blasé* diplomatist, is but a languid, cynical looker-on at life, and with singular art is, therefore, very rarely brought on the stage. He talks little, avoids emotions and scenes, leaving his neighbours to amuse him with their follies and failings in their own way without his meddling. From the first we were charmed with him—his unruffled politeness, his gnarled experience, his crabbed wisdom, his sardonic pleasantries, the perfect honour and justice which have taken the place of warmer and younger feelings—and as we closed the book we could not repress the vulgar and inconsistent regret that there was not more of him, and that he did not reveal himself at the end as a heavy father, showering blessings unctuous and long-repressed like Mr. Martin Chuzzlewit the elder. The moral of the story—marry in haste and repent at leisure—is not a popular one, but it is worked out with some reserve. Mr. Gervis has a son and daughter, both clever and romantic, who both fall in love with mere earthen vessels, and suffer for it. But though neither Nina nor Freddy is meet to mate with Claude or Geneviève, their clay is differently tempered. Nina is a selfish, self-indulgent cynic, and turns out an indifferent wife. Freddy Croft, an inimitable study of the physically active and mentally paralysed young Janissary of our schools and colleges, is as fond as foolish, —as firm in his principles as his principles are themselves few and narrow. These humanities are not bad substitutes for the others, and so he never has cause to mourn that he married a genius. Among many excellent characters we have a flighty, mendacious, gambling Russian princess, with her confidant, the rigid Miss Potts, and a prosy, flatulent, free-thinking Squire, who “falls foul of the Book of Genesis and Admiral Bagshawe,” the veteran who presides over a knot of Beachborough fogies such as Thackeray loved to draw. That the whole

book is a mere imitation of *Pendennis* will, of course, be obvious to the least if not to the most observant reader. The supposed narrator, Mr. Knowles, is indeed an old bachelor with a weakness for young people and his neighbours' affairs, and in his half-tender, half-crossgrained comments, as of one who, standing by, sees almost too much of the game, and in his dexterous variations upon the old themes of time, age, and death, he does remind us of that happy mixture of kindness and crustiness which Thackeray chose to assume when writing in the first person. This and no more need be admitted, that Mr. Norris regards society from much the same point of view—and what better could he choose?—but in his method, in his flashes of airy wisdom or grave playfulness relieving a style of old-fashioned dignity and fullness, he recalls a still finer model. Indeed, we may safely say that, in beginning each chapter with a page or two of moralising, he was consciously imitating *Tom Jones*. Nor could anything be more delightful than the way in which, after taking rest as it were between the chapters, the old gentleman seems to grapple for, and regain, his hold upon the threads of the story. Of the plot we will only say that it is simple and probable, while the action goes on from first to last, as the people all talk, naturally and without effort. To elevate to a place beside the great classics of imagination like *Silas Marner* a work whose great merit is its sober self-restraint and dry keenness would be absurd; but, at the risk of seeming to have our likes as well as our dislikes, we cannot but think that Thackeray's best work has never been approached so nearly both in nature and quality as by the author of *Matrimony*.

*Past Hours* consists of a few reprinted verses, musical anecdotes, and reminiscences, together with the first hundred and fifty pages of a novel which the authoress of *A Week in a French Country House* was not spared to finish. Mme. Sartoris was *fanatica per la musica*, and therefore what sounds like rhapsody to us may be prosaic enough to the illuminated; nay, compared with some of the apostles of sound, she is intelligible enough, even to us, in her laments over the decay of musical taste. The fragment, *Judith*, would probably have turned out a fine work, but already it contained elements far from pleasing. Of these we will not speak, if only in gratitude for the quaint sketch of the decayed ballet-dancer retaining, as Jacky the faithful motherly old *bonne*, the florid airs and graces of Mlle. de St.-Armand, inventor of the excruciating pose called *Le rêve de l'odalisque*.

*The Mysteries of Heron Dyke* are jealously guarded to the close—it is only fair to confess that all along we suspected that the missing housemaid had fallen down the cellar, and not into the well—but when revealed they are tame to exasperation. The main plot, borrowed from a French source, is a promising one, but feebly and tediously worked out, the supernatural glamour fading out in the fussy description. Only on attaining his seventieth birthday can the old Squire cut out his heir, and leave his estate to his favourite niece.

Finding that he cannot possibly survive so long, he arranges for the concealment of his death with an old servant and a wicked doctor. The niece is sent away, the old man secluded in his chamber, and when dead is coffined, and stowed away in a pantry for two months. When the birthday comes, old Aaron personates him, and is shown to the tenantry and opposition lawyers. The death is then formally given out, and the funeral takes place. This sounds very painful, but it does not read so badly. The idea is, however, too tempting not to be copied, and we must soon expect to read of a heavily pensioned general officer being embalmed and stuffed, and taken out daily in the carriage by his widow for years and years till she has portioned off all her lovely daughters at the expense of the Government.

E. PURCELL.

#### CURRENT THEOLOGY.

*Messianic Prophecies*. Lectures by Franz Delitzsch. Translated from the MS. by Samuel Ives Curtiss. (Edinburgh: T. and T. Clark.) An interesting specimen of the theological lectures actually delivered at a German university. Prof. Curtiss, of Chicago, feeling the want of a good handbook to the Messianic prophecies for his own pupils, prevailed upon Delitzsch (so eminent a name can dispense with titles) to permit the publication of a course of his lectures from the *Collegienheft* of one of his students. The book is in some ways very suitable to be a handbook; it is well arranged, and full of the results of exegetical research. In other ways, it might throw a student back; it is dogmatic, and rather largely based on the personal theories of the author. A dogmatic tone is no demerit in a German professor; he knows that, in order to hold his ground, he must use an emphatic style of speech. Over the way, another lecturer maintains widely different views with equal emphasis; and the students, the more intelligent at least, hear and compare both. We in England are less comparative in our theological studies; we mostly hear one side only, so that a dogmatic tone may do great harm in a text-book. Messrs. Clark, at any rate, have done their best to counteract this one-sidedness of study by publishing, not only Delitzsch, but Riehm and Oehler. The *Messianic Prophecy* of the one and the *Old Testament Theology* of the other are both unusually well translated and less dogmatic than this *Büchlein* of Delitzsch.

DR. BAKHUYZEN, of Utrecht, has published a remarkable essay on conjectural emendation of the text of the New Testament (series of prize essays of Teyler's Society, Haarlem). He begins with the history of the conjectural criticism of the New Testament, which he traces up to Origen and St. Jerome; then argues for its necessity; and finally offers some of the principal results of its application. Among other points, he lays great stress on the evidence of the irregular use of conjecture by the transcribers of the MSS. A really imposing number of New Testament critics appear to have admitted at least the principle of conjectural emendation; Markland and Bentley are among the English authorities.

*The History of Esarhaddon, King of Assyria*. Translated from the Cuneiform Inscriptions upon Cylinders and Tablets in the British Museum Collection; together with Original Texts, a Grammatical Analysis of each Word, Explanations of the Ideographs by Extracts from the Bilingual Syllabaries, and List of Eponyms, &c. By Ernest A. Budge, M.R.A.S.

(Trübner.) There is much to attract the scholar in this volume. It does not pretend to popularise studies which are yet in their infancy. Its primary object is to translate, but it does not assume to be more than tentative, and it offers both to the professed Assyriologist and to the ordinary non-Assyriological Semitic scholar the means of controlling its results. No one, of course, will suspect us of supposing that a Semitic scholar can in any sense "control" this translation without a preliminary acquaintance with the Assyrian grammar and mode of writing. But it is perfectly possible for a Semitic scholar, in the ordinary sense of the word, to test, up to a certain extent, the work of the professed Assyriologists, provided he has devoted considerable spaces of time to these preparatory studies, and all the more so if he has worked a little, under proper guidance, at the inscriptions himself. There is much in the work of some of the English and French Assyriologists which awakens distrust in the minds of "ordinary Semitic scholars"—much haste, much ill-regulated conjecture, much ill-advised quest of popularity. It is with all the more pleasure that we notice the seriousness and comprehensiveness of Mr. Budge's view of his difficult task, and we hope that he will go on prosecuting the study of the other Semitic languages, and not content himself with the slightly meagre philology represented in the vocabulary. Such a work as Dr. Lotz's recent edition of the inscriptions of Tiglathpileser I. (in which, among other gains to the lexicon, occurs the proof that the Assyrian *sānu* is not "the horse" but "the elephant") stands far, very far, above the standard reached by Mr. Budge. The editor has used all the principal historical texts, and compared every line with the original tablets and cylinders in the British Museum, so that, even where the texts have been lithographed before, this edition will remain for the present the standard one. But there are texts in this volume, as in Mr. George Smith's *Assurbanipal*, which are taken directly and for the first time from the original monuments. Parts of the texts have been translated before by M. Oppert; but one is glad to see the work of a more sober, though far less brilliant, student. Mr. Sayce has revised the proofs with an eye to the Assyrian; we could wish that some experienced corrector had pointed out the tiresome misprints in the English (thus: "Lepsius" for "Lipsius," "Newstadt" for "Neustadt" in the Addenda; "Semetic" for "Semitic," p. 138; "Van" for "Van," p. 146; "colossi" for "colossi," p. 153).

*Commentary on the Psalms.* By the late H. v. Ewald. Translated by the Rev. E. Johnson, M.A. Vol. I. (Williams and Norgate.) There is no more sympathetic commentator on the Psalms than Ewald; *Nachempfindung*, as the Germans expressively call it, is one of his highest gifts. The changes of mood so frequent in the lyric poetry of the Hebrews yield their secret to his "awakened ear;" and Ewald was just as sympathetic, just as illuminative, in his treatment of the old Arabic poetry, as those who attended his lectures will testify. Ewald stands as a critic midway between the extreme traditionalism of Hengstenberg and the extreme scepticism of Kuenen; and his chronological re-arrangement of the Psalms is a great help to their fruitful study. We are too much in the habit of supposing that, if not by one man, they at any rate represent one age and one class of writers. No one who has worked through Ewald (no laborious task in this instance) can remain the victim of such an illusion. The translation is good, considering the difficulties of Ewald's style, though not as free from errors as the surpassingly excellent version in the same series of Ewald's great work on the Prophets. Two mis-

prints struck us at once—"conversation" for "consecration" on p. 165, and "Eclessa" for "Edessa" on p. 96.

THE REV. P. H. MASON, Fellow of St. John's College, Cambridge, has at length published his long announced Rabbinic Reading-book, under the title of *Shemets Davar* (Cambridge: J. Hall; London: Simpkin, Marshall and Co.). Section 1 contains selections from the book of "Jashar," with illustrative passages from various Rabbinic writers below the text; section 2 consists of the Commentary on the Song of Songs by Wolfsohn and Bril, in Mendelssohn's Rabbinic Bible, with notes chiefly from Rashi and R. Isaac Arama. There is also a very full Introduction explanatory of the contents.

*Die Chronologie der Bibel, des Manetho und Beros.* Von Dr. Victor Floigl. (Leipzig: Friedrich.) An ingenious attempt to widen the basis of the controversy between the adherents of the chronology of the Bible on the one hand and those of the chronology of the cuneiform inscriptions on the other, by showing that the system which suits the inscriptions is in equal harmony with Berossus, Menander, and Manetho. To criticise such a work here would be out of place. The suggestion that some of the high numbers in the Old Testament are produced by taking half-years for whole years seems to a lay reader suspicious.

*The Evidential Value of the Acts of the Apostles.* By J. S. Howson, D.D., Dean of Chester. The Bohn Lectures for 1880. (Isbister.) A worthy Episcopalian citizen of Philadelphia attempted lately to transplant thither the institution of the Bampton Lecture; judging by the present specimen, the attempt has hardly succeeded. Lectures, to be of any permanent value, must be addressed to an audience of students; in the absence of such an audience, apologetic lectures, in particular, will be popularised till they approximate to ordinary sermons, and then they can hardly have any value at all. As Dean Howson says, "Though I am writing evidentially, I am addressing Christians;" a preacher is forced, not only to reject the non-Christian point of view, but to avoid realising it. The Dean has shown before that he knows something about the questions connected with the Acts, whether we rate his contributions to the study of them very highly or not; but in this little book he contributes nothing to the study or criticism of them—only makes a few edifying remarks on what he has a right to think the best results of such study and criticism.

*Critical Handbook to the Greek New Testament.* By E. C. Mitchell, D.D. (Religious Tract Society.) The plan of this book is one well worth working out; the execution of it is unequal, but on the whole bad. The first part, on the authenticity of the New Testament Scriptures, is worthless as an argument, though it gives a *catena* of the literature bearing on the Scriptural history that may be convenient in its way. The "History of the Text of the New Testament" is far better—it gives the facts in a brief and telling form, though not so good as Scrivener's lectures, with which the author seems not to be acquainted. The best things in the book are the facsimiles from MSS.; the tables also, and the map, with names of the writers belonging to each country, would be very useful if they were more accurate. The last word in the book is its worst blunder; Zosimus the Pagan historian is confounded with Zosimus the Bishop of Rome.

*The Consolations of the Christian Seasons.* Part I. By G. E. Jelf, M.A., Canon of Rochester. (Walter Smith; Masters.) This is simply a course (or half-a-course—reaching from Advent to Rogationtide, not, as the title-page says, to Easter) of very good sermons. "Con-

solation" is to be understood in the general sense of *παράκλησις*.

*A Treasure-Book of Consolation*, by B. Orme (Marshall, Japp and Co.), on the other hand, is a collection of extracts in prose and verse of a character supposed to be "consolatory" for each various type of trouble to which human life is liable. It is a much larger book than Dr. Vaughan's or even Mr. Fosbery's similar one; much less classical, but not in bad taste.

*Clerical Reminiscences*, by "Senex" (Seeley), is a fairly amusing and instructive autobiography by an Evangelical clergyman of the old school who led an active and varied life in England and India. With a very little trouble it would be easy to identify the author (though he thinks otherwise), and the knowledge of him the book gives us would make one think well of him. But there are a few anecdotes, chiefly about his Indian acquaintances, that he had no business to publish.

*Triune Life, Divine and Human: a Selection from the Commonplace Books of J. P. Greaves* (Elliot Stock), introduces us to a disciple of Jacob Böhmen whose personality deserved a record. It is less certain that the record of his thoughts deserves preservation; he hardly contributes any new ideas, even to those who are in sympathy with his method and spirit. And it is almost as great an anachronism for a mystic of our day to ignore Swedenborg as for a physiologist to ignore Darwin.

*The Endowments of Man*, by Bishop Ullathorne (Burns and Oates) is a very thoughtful and able work, but cast in a form that does not do justice to its merits. It consists of fourteen lectures, originally delivered in a seminary, but "enlarged for a wider audience;" and this enlargement is probably a mistake. The book is not really adapted, in its external form, for "a wider audience" than that of students of Catholic theology; it would scarcely be intelligible to others; and even these will find the book rather heavy, both to the hand and to the attention, though the effort of the attention will be well repaid. And it is most likely in the process of enlargement that there has crept in some uncertainty, or, at least, obscurity, as to the scope and object of the book. To judge it fairly, it should be read as a statement of the Catholic philosophy of human nature, adapted to the present state of knowledge and to present modes of thought—the premisses of the Catholic religion, and even of the Thomist philosophy, being taken for granted. But the first lecture gives the impression that it is intended to prove these first principles controversially as against those of Materialism; and it is no discredit to the writer that he has failed to do this. What he was competent to do—what he probably intended to do—he has done very well; the only thing to be regretted is that he has not succeeded in making a solid and useful work more attractive.

*The New Truth and the Old Faith*, by a Scientific Layman (C. Kegan Paul and Co.), is an avowed attempt at the reconciliation of religion and science—well intentioned, but rather ambitious (not to say conceited) than powerful. The writer knows enough of the physical sciences to see where their doctrines appear either to contradict or to supersede those of the Gospel; and he has faith enough in the Gospel to persist in finding room for its doctrines even where science fails to support them but does not (as he holds) exclude them. But his knowledge of science is that rather of a well-read man than of a first-hand "scientific" student; and his attitude towards received Christianity is somewhat wanting in Christian humility. He assumes that his own frame of mind is a very common one, and finds fault with Christian preachers for not addressing themselves to it;



but he refutes his first assumption by the fact that one of the chief faults he finds with them is that their sermons are not longer.

*Studies in Genesis*, by Prof. Stanley Leathes (Elliot Stock), begins with a clumsy attempt to correlate the cosmogony of modern science with that (or rather with those) of the Bible, and then passes into sermons on the lives of the Patriarchs—that on Joseph, at least, being a tolerably good one.

*The New Werther*, by Loki (C. Kegan Paul and Co.), contains just one true and sound sentiment—that the book itself is “beneath the notice of the critic.”

#### NOTES AND NEWS.

A NEW work, entitled *Chapters from the History of Old St. Paul's*, by Dr. W. Sparrow Simpson, editor of *Documents illustrating the History of St. Paul's*, published by the Camden Society, is in the press, and will be published shortly by Mr. Elliot Stock.

PROF. SAYCE, whose accident in Cyprus we regretted to report last week, has gone on to Beyrût. It is unlikely, however, that he will be able to walk or ride for some little time, or that he will return to England before March.

DR. EUGENE OSWALD has undertaken to write a series of short articles on contemporary English authors for J. Meyer's forthcoming *Biographical Dictionary of Contemporary Literature*, edited by F. Bornmüller, and also to revise and complete a set of articles on the same subject for the new edition of the famous *Conversations-Lexikon*. He has lately contributed to another German Lexicon a summary of English literature during the last ten years.

MESSRS. W. SWAN SONNENSCHNEIN AND ALLEN announce for early issue the first two volumes of their new “Illustrated Library of the Fairy Tales of All Nations,” being translations of the *Märchen* of W. Hauff and the *Cuentos Populares* of Fernan Caballero. Other volumes are in preparation, which will include representative fairy collections by authors of other nationalities.

MESSRS. WILSON AND M'CORMICK have been appointed librarians to the Ruskin Society (“the Society of the Rose”) of Glasgow. The collection of books forming the library of the society has been removed to 120 St. Vincent Street, where in future the books will be available for the use of members.

MESSRS. THORIN, of Paris, announce the publication, in parts, of a *Registrum* of Pope Innocent IV., edited by M. Berger, of the Ecole Française de Rome, which is doing such excellent work in historical investigation. The *Registrum* will contain 8,600 documents, for the most part unpublished, extracted from the Vatican archives.

PROF. HOFFMANN, of Kiel, has sent a letter to the members of the German Oriental Society to inform them that he has felt obliged to withdraw his name from the society on account of an article written by Prof. Albrecht Weber, of Berlin, in reply to Prof. de Lagarde, an article which Prof. Hoffmann thinks ought never to have been published in a scientific journal. Other members of the German Oriental Society have likewise complained that such articles should be published at their expense.

THE next meeting of Orientalists, which is to take place at Berlin in September, was to have been presided over by Prof. Lepsius. Though the veteran professor is recovering from his illness, he has had to decline the honour of the presidency. Prof. Dillmann, the distinguished Ethiopic scholar, has been elected in his stead, and has accepted the office.

WE have received specimen sheets of a most elaborate treatise on Phonetics by Dr. Techmer. The general title of his work is *Introduction to the Science of Language*. The first part, “On the Acoustic Motions of Expression,” consists of one column of text and notes, and another column containing eight lithographed tables and 188 wood-cuts.

WE are informed that the Index to the *Estates Exchange Register*, hitherto published at the Mart, Tokenhouse Yard, which gives the results and notices of all sales by auction, will in future be incorporated in a new high-class weekly journal, entitled *Land*, which will be published early in February by Messrs. Cassell, Petter, Galpin and Co.

AMONG the books preparing for early publication by Messrs. Trübner and Co. we notice the following:—*A Manual of the Malay Language*, with an Introduction, tracing the Influence of Sanskrit on Malay, by W. G. Maxwell, Assistant Resident at Perak; *A Grammar of the Frisian Language*, by A. H. Cummins; *France and the French*, translated from the German of Karl Hillebrand; *The Science of Beauty: an Analytical Enquiry into the Laws of Aesthetics*, by A. W. Holmes-Forbes; *Mormonism: its Rise, Growth, and Purposes*, by J. A. Macknight, a nephew of the late Brigham Young; *The Legend of the Wondrous Hunt*, from the Hungarian of John Arany, by E. D. Butler; *Education, Scientific and Technical*, by Robert Galloway; *The History of India*, Vol. IV., Part 2, comprising the Muhammadan Period, by J. T. Wheeler; *The Coins of the Jews*, with about Three Hundred Illustrations, by F. W. Madden; *On the Diamonds, Coal, and Gold of India*, by J. Ball; *Edgar Quinet: his Early Life and Writings*, by Richard Heath; *The History of Materialism*, from the German of F. A. Lange, translated by E. C. Thomas, Vol. III.; a Third Edition of Mr. W. Blades' *Enemies of Books*; *The Imperial Gazetteer of India*, published by command of the Government of India, by Dr. W. W. Hunter, in nine volumes; *The Religions of India*, translated from the French of A. Barth; *The Mesnevi of Mevlânâ Jelâlî'd-Din Muhammed er-Rûmî*, metrically translated from the Persian, by J. W. Redhouse; *The Six Jewels of the Law*, with Pali Text and English Translation, by the Rev. Dr. E. Morris; and *Pictures of Indian Life*, by R. N. Cust.

THE Council of University College, London, have appointed Signor Farinelli, their Professor of Italian, to deliver the Barlow lectures on Dante. The course of twelve lectures will be given in Italian, commencing in May; and the public will be admitted without payment or tickets.

THE Joseph Hume Scholarship in Political Economy at the same college, of the value of £20 per annum for three years, has been awarded to Miss Ada Heather Bigg.

A NEW work of fiction, by A. F. Pisemski, *The Freemasons*, is included in the series of Russian and foreign novels published by M. Hoppe, of St. Petersburg. The incidents refer to a period when Freemasonry had already been proscribed in Russia, and the lodges closed by order of the Government. Among the characters portrayed or discernible are Spersanski, Prince Golitsyn, and other historical personages.

THE first number of a new weekly Spanish review, *La Revista Ilustrada*, has appeared. It contains a sonnet by Nuñez de Arce, together with a portrait of that distinguished poet. There are also a poem by Manuel del Palacio, and contributions by Señors Colorado, Gomez Ortiz, and others.

DR. STARK, of the leading girls' college in Kentucky, has lately printed a short account of

his linguistic experiences in England. He found that the natives talked the American language, but talked it badly, not nearly as well as it is spoken in America. There were many dialects and vulgarisms about, and a frightful misplacement of the initial *h*. Even an Anglo-Saxon professor, too, called which “wich,” and another light of Old English pronounced hard “hawd;” the letter *r* was generally swallowed. The doctor was also terribly persecuted by a conspiracy of malignant folk who would tell him they were “very pleased,” and did not know that very ought not to be applied to participles. But he was comforted by being present at one of the spelling-reform discussions of the Philological Society, and by the sight of the editor of its Dictionary, Dr. Murray, and his *Scriptorium* or Dictionary-den, where Mr. Herbage and other helpers were hard at work. Dr. Stark was also gratified at finding in the House of Lords that the two speakers he heard—the Duke of Argyll and Lord Granville—were able men as well as lords, while the rest of the Peers who only gabbled were unknown nobodies. His remedy for the reporters not being able to hear the Lords' speeches is simply an American elocutionist to teach the Peers how to use their voices. Dr. Stark's article is lively reading.

AN amusing mistranslation in Vapereau's *Dictionnaire des Contemporains* has been pointed out by M. Aug. Monod in the *Revue Critique*. Mr. J. Cordy Jeaffreson's *Novels and Novelists from Elizabeth to Victoria* is turned into *Journaux et Journalistes depuis Elisabeth la Victorieuse*!

ON the 28th ult., the university town of Cambridge in America celebrated the 250th anniversary of its foundation, described in the *New York Herald* as its “quarter millennial.” Cambridge was first called Newtown, and did not receive its present name until Harvard College was built in 1639. The first printing-press in America, and, indeed, the only press existing for forty years, was set up here in the same year. The commemorative proceedings included an historical address by Col. Higginson, a speech from Mr. Longfellow, and the recital of a poem by Dr. O. Wendell Holmes.

MISS BRADDON's new three-volume novel, *Asphodel*, will be issued next week by Messrs. J. and R. Maxwell, who will also publish an edition in one volume of Miss Braddon's recent work, *Just as I am*; a new edition of Carleton's *Irish Peasantry*, illustrated by the late Daniel Maclise, R.A.; and Mr. W. S. Hayward's novel entitled *The Woman in Red*.

*The Bradford Antiquary* is the title of a new journal which will shortly be issued by the Bradford Historical and Antiquarian Society. It will consist chiefly of contributions relating to buildings and sites of local interest.

THE French Academy has in the usual course recommended to the Minister of Public Instruction the name of M. Emile Deschanel for the Chair of Modern French Literature in the Collège de France, vacant by the death of M. Paul Albert. Among the other candidates were M. Paul Stapfer, M. Gustave Merlet, and M. Alfred Assollant.

WITH reference to the death of Gen. Petrovitch, the eminent Central-Asian explorer, during the fighting at Geok Tepé a few days ago, we are asked to state that his geographical account of Akhal and Merv, and his map of the unknown Turcoman region, will appear next week in Mr. Marvin's new work, *Merv, the Queen of the World; and the Scourge of the Man-Stealing Turcomans*.

WE have received *Nigh Unto the End; or, a Passage in Sacred Prophecy* (Rev. xvi. 12-15), now in Course of Translation into History, considered, by the Rev. J. C. Boyce, M.A. (R. Bentley and Son); *Children's Treasury of Bible*

*Stories*, Part III., by Mrs. Herman Gaskoin (Macmillan); *Johnston's Bible Atlas* (W. and A. K. Johnston); *The Inner Life*; or, *Spiritual Guidance in the Ways of God*, adapted from the French of l'Abbé Baudrand (John Hodges); *Signs and Wonders*, by a Clergyman (Trübner and Co.); *The Children of Holy Scripture*, by L. Massey (Cassell, Petter, Galpin and Co.); *The Christian in his Relations to the Church, the World, and the Family: a Course of Lectures*, by Daniel Moore, M.A. (Cassell, Petter, Galpin and Co.); *Doubts, Difficulties, and Doctrines* (William Stevens); &c.

#### MAGAZINES AND REVIEWS.

*Journal of the Royal Historical and Archaeological Association of Ireland* (October 1879). Mr. O'Gorman discusses the site of the Battle of Clontarf, having noticed that the locality pointed out by tradition could not have been visible from the walls of Dublin, while history tells us that the Danish King of Dublin and his Irish Queen watched the defeat of the foreigners with different feelings, and her imprudent exultation cost her the loss of some of her front teeth. Mr. O'Gorman fixes the centre of the fight at Mountjoy Square and Summer Hill, extending across Granby Row, Great Britain Street, Mary Street, and on to St. Mary's Abbey, assuming the weir of Clontarf, where Turlough, Prince Murchad's son, was found dead, to be near Ballybough Bridge. Mr. W. F. Wakeman reports his examination of an alleged discovery of the skeletons of men who had fallen in one of Cromwell's battles at Toam and Killicarney, in the county of Cavan, which on investigation turned out to be a pre-Christian cemetery, with urns and flint implements, one of which is serrated in the most delicate style. At Ardmore Bay a crannoge has been discovered below high-water mark, which Canon Hayman suggested must have been constructed before the separation of Ireland and England.

THE double number of the *Library Journal* for September-October contains a very full abstract of the proceedings of the Edinburgh meeting of the Library Association, which is, however, disfigured by the usual misprints. Surely even American librarians might be expected to know what are the initials of the leading librarians in this country. The number also contains a paper on "The Relation of the Public Library to the Public Schools," in which Mr. S. S. Green urges once more his favourite topic that librarians and public-school teachers should work hand in hand to spread the love of books among the scholars, and at the same time to teach them how to use them. The paper is full of information and suggestion. Mr. W. E. Foster writes on "Methods of securing the Interest of a Community;" and elsewhere in the number illustrates one of his "methods" by contributing three of his interesting "Reference Lists on Special Topics"—viz., on "The Founding of Boston," prepared for its 250th anniversary; on "H. W. Longfellow;" and on "Robert Burns," to accompany the recent dedication of the statue in New York. The number includes the usual bibliographical Notes and News; but the editors should not have given without correction the very inaccurate figures as to English libraries, quoted from an Austrian source, on p. 294, where we are gravely told that "Great Britain has two hundred libraries," the true figure being a good deal nearer two thousand.

In the current number of the *Revue Historique* M. Tratchevsky ends his paper on "France and Germany under Louis XVI." He summarises the results of the policy of Vergennes, and says that his faults were due to incapacity and feebleness of character. Yet, though he was fiercely attacked, his opponents had the same

fundamental ideas of hatred to Austria and indulgence towards Prussia. He concludes that the French Monarchy, before and after the Revolution, was the chief instrument in promoting the integration of Germany; when it changed its policy, Russia took its place. The editor of the *Revue* appends a note in which, while recognising the novelty of the view thus put forward, he promises a defence of Vergennes in a future number. M. Gazier continues his extremely interesting article on "Henri Grégoire and the French Church" during the Revolution. M. Loiseleur, in reply to the criticisms of M. Bordier, of Geneva, defends the prevalent opinion that the Massacre of St. Bartholomew was not premeditated. On this point the editor of the *Revue* adds an excellent note, suggesting that the truth lies between the two opinions; probably the idea of a massacre had been frequently discussed, though the particular occasion had not been determined, and so the actual occurrence was not the result of a deliberate scheme.

THE *Theologisch Tijdschrift* for January contains a suggestive article on de Coulanges' *La Cité antique* by Dr. H. Oort, subjecting the work to a keen criticism from the point of view of researches into the origin of Israelitish society; a survey of the relation of modern theology to Christianity, *à propos* of the works of Hartmann, the philosopher, and others (ending with a hearty acceptance of Individualism), by Hugenholtz; another "Pauline study" on the Pauline gospel, by Dr. A. H. Blom; a fresh part of Dr. Meyboom's series on the witness of Paul at Jerusalem; and a valuable review of Bühler's critical and historical essay on the Old Catholic movement.

THE current number of the *Neue Archiv für Sächsische Geschichte und Alterthumskunde*, which concludes the first volume, contains an historical essay of some length on "Giovanna Casanova and the Comici Italiani at the Polish-Saxon Court," by the Royal Chamberlain, F. A. Freiherr ö Byrn, and a contribution on the "History of the Dresden Picture Gallery," by Hermann Freiherr von Friesen. There follow some critical notices of new books relating to Saxon history; and the editorial additions, Index, List of Contents, &c., make up the number. The magazine, in its new shape, has found well-merited consideration in Germany on account of its skilful management by the editor, Dr. H. Ermisch.

In the *Archivio Storico Italiano* Signor Saltini publishes from the Medicean archives a Life of the Grand Duke Ferdinand I. of Tuscany, written by his secretary, Piero Usimbardi. Signor Caffi contributes a notice of the Venetian painter, Giacomello del Fiore, whose paintings are little known, the most important being in the Duomo of Ceneda. Baron von Reumont gives a critical account of the recent researches into the history of the two famous navigators, John and Sebastian Cabot.

In the *Revista Contemporanea* of December 15 Señor Bonisana, writing on the "Agents of Production in Agriculture," suggests, among other reforms in Spain, that the *Positos*, or State granaries for lending seed to poor farmers, should be converted into agricultural banks for advancing money on security of stock or crops. Tinajero y Martinez, in "Polystoria," deals with French historians up to the eighteenth century, marking out Bossuet's *Histoire universelle* for special praise. Diaz Sanchez, in the "Guía de Simancas," catalogues the contents of Sala XII., relating to the latter half of the eighteenth century, those of war and marine from the fifteenth to end of seventeenth century in Salas XXXIV. and XXXVII., and those of war in the eighteenth century in Sala XLI. Suaña y Castellet continues his

Life of Antonio de Nebrija. From a review we learn that the house of Perez Dubrull, Madrid, is bringing out a new "Coleccion de Escritores castellanos," at four pesetas, or francs, per volume. Tomo 1 is the *Romancero Espiritual* of I. Valdivieso, from the edition of Toledo, 1612.

#### NEW ITALIAN BOOKS.

*Appressamento della Morte*. Cantica inedita di Giacomo Leopardi, con uno Studio illustrativo di Zanino Volta. (Milan: Hoepli.) This publication has been a real event in the literary world, and the poem—its juvenility notwithstanding—has been the most important result of the chase for Leopardian relics. It had long been sought for in vain; the Leopardi correspondence contained frequent references to it, and a fragment of the opening canto, with some slight variations of form and the title of "Cantica della Morte," had been found among the poet's papers, and published in a posthumous volume edited by Signor Viani. Both by this gentleman and by Count Carlo Leopardi (who had read and admired the poem in his youth) diligent but fruitless search had been made for the entire work. It was known to have been written in 1816; sent in the following spring to the Milanese publisher Stella; to have been rejected by him, and then passed on to Pietro Giordani, the well-known writer, in whose judgment the poet had implicit faith. Giordani's opinion was favourable, but not enthusiastic. He advised Leopardi to be in no hurry to publish, suggesting that it would be better to put the poem aside for a few months, and then revise it by pruning its exuberances and clearing away a few obscurities of expression. After a time, Leopardi seems to have forgotten the poem entirely, and it was never heard of again until 1862. Signor Volta disinterred the MS. from among a pile of mouldy books and papers in a lumber-room of Casa Volta at Como. At first, Signor Volta, who is the grandson of the celebrated discoverer of the electric pile, believed the neatly written MS. to be nothing more than a copy of the lost work, but, on comparing it with undoubted autographs of Leopardi, he became convinced that it was in the poet's own handwriting. We glean from Signor Volta's rather prolix account that his long delay in publishing the poem was caused by his wish to incorporate it in a future volume of Signor Viani's collection of Leopardian remains, but that other reasons at last induced him to give it to the world in a separate form. Of its historical and literary importance there can be no doubt, although opinions differ as to its intrinsic merits. Throughout it bears the imprint of the poet's style and mode of thought. It lacks the forcible sobriety and concision of later productions, but has the true poetic ring and many noble thoughts felicitously expressed. It consists of 300 *terzine*, divided into five cantos; and is not only Dantesque in plan, but plainly moulded on the lines of the *Inferno*. The poet is wandering over a moonlit plain, his soul filled with dreams of happiness, when a furious storm rises and overwhelms him with terror and despair. At last, the thunders cease; a flood of unearthly light dazzles his eyes, and in the midst of the splendour appears the shining vision of his guardian angel, who reveals to him his doom of early death. To soothe his despair, the angel proceeds to show him a vision of the pain and vanity of the world he is so soon to quit. First, a long procession of the victims of love,

"desio che pianto e morte frutta;"

and this serves to introduce the love tragedy of "Ugo di Ferrara," narrated by the shade of the murdered lover, and no altogether unworthy pendant to Dante's "Francesca da Rimini." Then comes the monster Avarice,



with his followers crushed to the earth by enormous weights fastened to their throats. Afterwards appear the philosophers in the train of the giant Error, who rushes forward at headlong speed—but vanishes very slowly. The next vision represents war and tyranny personified as fearsome, blood-stained monsters, with their respective following of repentant heroes and despotic rulers. Canto iv. opens with a vision of Oblivion and its victims, and this is perhaps the most original, as it is undoubtedly the most characteristic, portion of the work. The gloomy figure of Oblivion on a car drawn by tortoises is followed by a melancholy band of those who vainly hoped for fame.

"Oh vita trista, oh miseranda cura!  
Passa la vita e vien la cura manco,  
E'l frutto insiem con lor passa e non dura . . .  
Miseria gente, ah non vivesti assai  
Per trionfar d'Oblio che tutto doma;  
Invan per te vivesti e non vivrai."

These lines forcibly depict the passionate despondency of Leopardi at eighteen, and his revolt against the obscurity to which the conditions of his life seemed to irrevocably condemn him. Next in succession is a vision of Heaven; and the poet's heart dilates with joy as he beholds the splendour "that his tongue refuses to describe." He sees the triumphant hosts of redeemed souls, and his angel points out to him the "divine poet" who "del dir nostro pose la gran pietra." Canto v. is an anti-climax, since, notwithstanding the previous pageant of celestial joys, it is occupied with the poet's passionate regrets at being snatched away from life. Nevertheless, it is full of beauties; and the first verse sounds the note of the subdued grief precluding resignation.

"Dunque morir bisogna, e ancor non vedi  
Venti volto gravar neve 'l mio tetto,  
Venti, rifar le rondinelle i nidi?"

But again, later on, nature revolts against the harsh death decree, and his anguish is expressed in bitter lament that he should be deprived of life "before he has left his footprint upon the earth."

"Morir quand'anco in terra orma non stampo?  
Nè di me lascierò vestigio al mondo  
Maggior ch' in acqua soffio, in aria lampo?"

These lines, written in 1816, recal the epitaph dictated a few years later by our dying Keats, "Here lies one whose name was writ in water," with this difference, however, that the despair of the young English poet was genuine and unmitigable, while that of Leopardi, although equally genuine, was born of transient presentiment, and could therefore be alleviated by hope. In fact, we know that even in the closing hours of his suffering life he still had hopes of surviving to an advanced age. The canto closes with the stoical line,

"Mi copra un sasso, e mia memoria pera;"

and the whole poem, in spite of abundant defects, when considered as a work of art, or compared with maturer fruit of Leopardi's genius, is very remarkable in its intense subjectiveness, as a memorial of one of the dreariest periods of Leopardi's dreary youth, and, above all, as a proof that the future sceptic was at that time in the full fervour of religious belief.

*Studi di Critica e Storia letteraria.* Di Prof. Alessandro d'Ancona. (Bologna: Zanichelli.) Italy boasts few scholars of learning equal to that of Prof. d'Ancona, and the four essays composing the present volume furnish new proof of the wealth of the author's resources. The first essay, "Il Concetto dell' Unità politica," traces the thread of national aspiration through the labyrinth of Italian literature from the fourteenth to the nineteenth century, but dwells chiefly on its manifestations in the

fifteenth and sixteenth centuries. It is, however, in the study on the life and works of Cecco Angiolieri da Siena, the little-known humorous poet, who was a contemporary of Dante Alighieri, that Prof. d'Ancona's powers of research and keenness of criticism are best displayed. This very interesting paper affords a vivid picture of the life and manners of pleasure-loving Siena towards the close of the thirteenth century. The out-at-elbows, dissolute Cecco was, in fact, the earliest humorous poet of Italy, and Prof. d'Ancona considers him a perfect embodiment of his fellow-townsmen's most salient characteristics—in the Middle Ages, at all events. Dante speaks of the Siennese as "quella gente vana;" many old authors were fond of comparing them to the French; and our author has to cross the Alps to find a congenial contemporary in the person of Maître Rutebeuf, the starving *Trouvère*, who, like poor Cecco, sang his domestic woes in lilting rhyme. The paper on the *Novellino* and its sources is a valuable contribution to the history of that much discussed collection of tales; and "The Leggenda d'Attila" is an exhaustive summary of the different versions of this great legend, and the sources from which they were drawn. Indeed, Prof. d'Ancona's exhaustiveness occasionally becomes almost a defect. He has the whole history of Italian literature so completely at his fingers' ends, has so prodigious an amount of valuable information to give on its every element and item, that he has little space to spare for graces of style. Probably he is content to command the ear of the studious public, and would care little to captivate the passing attention of those who run as they read.

*Marco Foscarini e Venezia nel Secolo XVIII.* di Emilio Morpurgo. (Florence: Lemmonier.) This is a careful study of Venice in the last century, and in Marco Foscarini, last but three of the Doges, Prof. Morpurgo finds a perfect type of the spirit of the Venetian oligarchy. His portrait of the grave, pedantic, learned patrician, the acute, if narrow, thinker, who during his last ten months of life enjoyed the supreme dignity to which he had so long aspired, is interesting rather than attractive. Reading of his studious life, his laborious and Casaubon-like preparations for the great History that he never completed, his carefully planned orations, we cannot help agreeing with Gasparo Gozzi in finding Foscarini a very dull companion. Indeed, the spectacle of Gasparo Gozzi, the witty, laughter-loving satirist, confined in a still country house, "where there was neither play nor amusement," and bound to listen to eternal dissertations on political economy from the earnest lips of his host, would make no bad theme for a picture. No wonder that, in writing to an intimate friend, Gozzi should have said "that, having to be so terribly serious by day, so many ridiculous ideas came to him by night that he would often lie in his bed roaring with laughter for a couple of hours or so." Certainly Gozzi was hardly the man to appreciate the solid qualities of a politician who, as ambassador to the Court of Turin, drew up the *Relazione di Savoia*, which is one of the most remarkable political documents of the eighteenth century. Foscarini's best-known work is, however, his unfinished *History of Venetian Literature*. Crammed with erudition, it is a store of information to all students, and will always keep its place as an invaluable book of reference. There is much interesting material in Prof. Morpurgo's chapter on Venetian society towards the end of the last century, but the author's style is somewhat too grave and laboured for so brilliant a topic. Strange to say, the bustling, witty, playful turmoil of Venetian life is seldom handled with due lightness and brilliancy of touch by Italian writers. The volume includes several of Foscarini's orations before the Consiglio Maggiore, never before pub-

lished, and also some important documents relative to the Ducal elections, &c.

*Sessanta Novelle popolari Montalesi*, raccolta da Gherardo Nerucci. (Florence: Lemmonier.) Signor Nerucci is a well-known student of folk-lore and the Tuscan dialects. His present volume contains sixty tales gleaned from the peasantry in the neighbourhood of Pistoia, and transcribed *verbatim* in their characteristic phraseology. Naturally, the majority of these tales are merely Italian versions of popular tales common to all Aryan nations; there are also a few of distinctly literary origin, such as *Pipetta Bugiardo*, immediately derived from tale lxxv. of the *Novellino*, and some others that have travelled to Italy from the far East. In the *Cento Sporte* are clear traces of descent from Ali Baba and the Forty Thieves, with just the variations imposed by Italian surroundings. *Le tre Melangole d'Amore* is almost identical with the Hungarian version of the Three Pomegranates; while *Zelinda e il Mostro* is a droll combination of Beauty and the Beast and Jack the Giant-killer, the giant, of course, being replaced by the Southern Orco. The quaint little story of Fanta-ghiro, the princess disguised as a man, who escapes detection of her sex notwithstanding the various tests applied by the King's mother, strikes us as being one of the most thoroughly Italian in spirit, but it is not of popular origin. Signor Nerucci attributes the importation of many of these tales to the numerous pilgrims who, in the Middle Ages, and even down to very recent times, were accustomed to beg their way among the Tuscan mountains on journeys to this or that sanctuary. Down to the last century many hospices for the use of pilgrims still existed in Tuscany. Then, having been diverted from their original purpose, and become haunts of thieves and assassins, they were suppressed by the Grand Ducal Government. One great charm of this volume is the absence of all attempt to give literary form to these old friends in Tuscan dress. They are related exactly as they fall from peasant lips during the long winter evenings when old and young collect together by the light of a lantern in the warm cow-houses and pass their time in eating chestnut-cakes, in spinning, talking, flirting, and listening to these old-world tales.

*Ricordi della Vita intima di Enrico Heine.* Per sua Nipote Maria Embden Heine (Principessa della Rocca). (Florence: Barbèra.) The lady who has the honour of being Heine's niece and daughter of his favourite sister Löttchen (M<sup>me</sup>. Embden) has had the idea of giving to the world a few anecdotes of the great poet gleaned from the personal reminiscences of her mother and grandmother. So far so good; and as two or three of these anecdotes have escaped the researches of Heine's biographers, Princess della Rocca has done well to give them to the world. But with this our praise of the book must end. It is badly put together, contains a large proportion of irrelevant padding, and is chiefly eloquent in proclaiming the bitterness of the writer's dislike for her uncle's wife. Nor does it carry out the promise of the title-page as regards rectification of the errors of Heine's biographers. It is true that the lady denies that Heine was ever really in love with his cousin Amalia, who was commonly thought to have inspired some of his most despairing lyrics. But that is a point which no one but the poet himself could have really cleared up, and a man's nearest relatives are not necessarily the confidants of his deepest feelings. Again, the author positively denies the existence of the autobiographical memoirs supposed to have been sold by Gustave Heine to the Imperial Library of Vienna, and asserts that Heine's frequent mention to intimate friends of these memoirs is by no means a proof

that he had really written them. In her opinion this pretended autobiography merely consists of a few pages that he consigned to his wife, charging her to threaten their publication in the event of his family's refusal to provide for her support after his death. Now we cannot see why the acknowledged existence of one set of memoirs should be positive proof of the non-existence of a more voluminous work. The question remains open.

LINDA VILLARI.

## SELECTED BOOKS.

### GENERAL LITERATURE.

- ALI, Syed Amer. The Personal Law of the Mahomedans (according to all the Schools). W. H. Allen & Co. 15s.  
 BASTIAN, A. Die heilige Sage der Polynesi-r. Kosmogonie u. Theogonie. Leipzig: Brockhaus. 6 M.  
 BECKER, B. H. Disturbed Ireland. Macmillan. 6s.  
 DUCAMP, Maxime. Expédition des Deux-Siècles: Souvenirs personnels. Paris: Calmann Lévy. 3 fr. 50 c.  
 EDIS, R. W. Decoration and Furniture of Town Houses. C. Kegan Paul & Co. 12s. 6d.  
 ECKMANN-CHATHIAN. Les Vieux de la Vieille. Paris: Hetzel. 3 fr. 50 c.  
 JAUBERT, Madame C. Souvenirs de. Paris: Hetzel. 3 fr. 50 c.  
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 LONG, J. Farming in a Small Way. Smith, Elder & Co. 7s. 6d.  
 MACQUOID, K. S. In the Ardennes. Chatto & Windus. 10s. 6d.  
 MARKHAM, A. H. A Polar Reconnaissance. C. Kegan Paul & Co. 16s.  
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 MITCHINSON, A. W. The Expiring Continent: a Narrative of Travel in Senegambia. W. H. Allen & Co. 18s.  
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### HISTORY.

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 CARON, N. L. Michel Le Tellier: son Administration comme Intendant d'Armée en Piémont (1640-43). Paris: Durand. 7 fr.  
 CURRAN, J. E. History of Hertfordshire. Parts XV. and XVI. (completing the work). Chatto & Windus. 42s.  
 ELLERBOHOUH, Lord. The Political Diary of. Ed. Lord Colchester. Bentley. 30s.  
 FORSTER, C. T., and F. H. B. DANIELL. The Life and Letters of Oskar Ghieslin de Busbecq. C. Kegan Paul & Co. 24s.  
 GAUFRE, J. Claude Baduel et la Réforme des Etudes au XVI<sup>e</sup> Siècle. Paris: Hachette.  
 GEIVARE of CANTERBURY. Historical Works of. Vol. II. Ed. W. Stubbs. Rolls Series. 10s.  
 GRAUX, C. Essai sur les Origines du Fonds grec de l'Escorial: Episode de l'Histoire de la Renaissance des Lettres en Espagne. Paris: Vieweg.  
 MOULINIER, C. L'Inquisition dans le Midi de la France aux XIII<sup>e</sup> et XIV<sup>e</sup> Siècles. Paris: Fischbacher.  
 SCOTT, Sir Sibbald. The British Army: its Origin, Progress, and Equipment. From the Restoration to the Revolution. Cassell, Petter, Galpin & Co. 21s.

### PHYSICAL SCIENCE AND PHILOSOPHY.

- BISCHOFF, C. Generalregister lib. die ersten 10 Jahrgänge (1868-77) der Berichte der Deutschen chemischen Gesellschaft zu Berlin. Berlin: Friedländer. 30 M.  
 BUNGE, A. Untersuchungen zur Entwickelungsgeschichte d. Beckenbretels der Amphibien, Reptilien u. Vögel. Dorpat: Karow. 2 M.  
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 HELMHOLTZ, H. Popular Lectures on Scientific Subjects. Trans. E. Atkinson. Second Series. Longmans. 7s. 6d.  
 MOREAU, E. Histoire naturelle des Poissons de la France. Paris: Masson. 60 fr.  
 ROSENTHAL, J. General Physiology of Muscles and Nerves. C. Kegan Paul & Co. 6s.

### PHILOLOGY, ETC.

- CONSTANS, L. La Légende d'Edipe, étudiée dans l'Antiquité, au Moyen-Age et dans les Temps modernes. Paris: Massonneuve. 10 fr.  
 COSEY, P. J. Kurzgefasste Altwissenschaftliche Grammatik. 1. Thl. Die Vocale der Stammsilben. Leiden: Brill. 1s. 6d.  
 GRELHAUS, S. Rabbi Jehuda Hanassi u. die Redaction der Mischna. Wien: Löwy. 1 M. 80 Pf.  
 KUNKE, G. Der Consonant G in Deklamation u. Gesang. Frankfurt-a-M.: Mahlau. 1 M.  
 MÜLLER, F. Max. Selected Essays on Language, Mythology, and Religion. Longmans. 16s.  
 REINER Phagiacetus. Addita versione Seb. Brantii. Rec. H. Lemcke. Berlin: Mayer & Müller. 1 M. 50 Pf.  
 ROTHENBERG, J. De suffixarum mutatione in lingua francogellica. Berlin: Mayer & Müller. 2 M.  
 TEDDSCH, M. Thesaurus synonymorum lingue hebraice. Wien: Löwy. 3 M. 40 Pf.  
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ischen Autoren betreffende Litteratur der Jahre 1867-76. 2. Abth. Lateinische Autoren. 1. Hft. A-Hyginus. Göttingen: Dieterich. 4 M.  
 WARNEKE, P. De dativo pluralis graeco. Leipzig: Hinrichs. 1 M.

## CORRESPONDENCE.

### THE ROMAN WALL.

King's College, London: Jan. 15, 1881.

Attention has been called to the fact that in the last few weeks the Roman wall has been come upon in two places—near the Minorities and near Houndsditch. In the latter place the lower part of one of the old towers has also been discovered. It is of this old tower that I wish now briefly to speak.

The piece of the wall with which it is connected is that which once ran, and still in great part runs unseen, from Aldgate to Bishopgate, parallel to Houndsditch. The houses on the east side (strictly the north-east, as the streets to be mentioned run from south-east to north-west) of Duke Street, Bevis Marks, and Camomile Street—*πολλὰν ἀνομάτων μορφή μίαν*—are built upon the old wall. The houses on the west side of Houndsditch, therefore, stand just outside the wall—on the site of the ditch that lay beneath it.

Fitzstephen, it is well known, mentions that the wall of London was well towered. These are his words, which contain several points of interest:—

"Habet ab oriente arcem Palatinam maximam et fortissimam, cuius et area et muri a fundamento profundissimo exsurgunt, caemento cum sanguine animalium temperato. [There are many other traces of this superstition.] Ab occidente duo castella munitissima [Baynard Castle and Montfichet], muro urbis alto et magno duplatis heptapylae portis intercontinuant, turrito ab Aquilone per intercapedines [at intervals]."

Between Aldgate and Bishopgate there were four towers still standing in Queen Elizabeth's reign, as we see from Aggas' map, which must have been familiar objects to Chaucer, especially during his residence in Aldgate House close by, as well as to certain eminent Elizabethans who also lived in the neighbourhood.

Of these four towers, the first, counting from Aldgate, is described by Maitland as still sound in 1753. It rose to the height of twenty-one feet.

The second, some eighty paces further on, was also existing at that time, though in a rent and decayed condition, but not too bad to be the abode of "a baker." It stood opposite to Gravel Lane. "The door thereof," says Maitland, "is in Shoemaker Row, fronting the passage into Duke's Place."

The third, I think, is that recently uncovered and considerably demolished. This stood in what is now Bevis Marks.

The fourth stood in Camomile Street. This is the tower that was discovered some four years ago, and forms the subject of the admirable work just issued by the London and Middlesex Archaeological Society, written by a distinguished antiquary, Mr. John Edward Price.

The third tower would seem to have resembled the others. In Aggas' map it is just like its neighbours. The basement of it is of about the same dimensions. Unhappily, no such treasures of sculpture have been found in it as in the Camomile Street tower. Just one piece of carved stone—a fragment of a column or something of the sort—has been disinterred, as I was informed by the foreman of the works on the spot. As in the case of the Camomile Street tower and of others (e.g., those at Burgh), this of Bevis Marks was, in its lower stages, built separate from the wall—built with an interval of some inches between it and the wall. One peculiarity is to be mentioned, which perhaps some competent person will explain.

A segment of it, on the south side, was built quite distinct from the rest, with a facing of its own on the side where it joined the main block. Otherwise, the work consisted of solid masonry.

"One of the best illustrations of such a tower," to borrow Mr. Price's words concerning that of Camomile Street,

"is still standing at Rome; it is attached to the great wall of Aurelian, is quite perfect, and is situate between the Porta Pinciana, a work of the Emperor Honorius, and the more modern gateway known as Porta Salaria. Such towers were solid at the base, hollow in the centre, and united to the main wall at the top. They usually contained a room with windows or loopholes for watchers. In the wall of Aurelian a corridor runs from one tower to the other; this was the sentinel's walk constructed within the thickness of the wall."

It may be noted that the neighbourhood of these towers probably explains the name Castle Street in some instances of its occurrence. There is a Castle Street running between Bevis Marks and Houndsditch; a Castle Street not far from the north-west corner of the wall, near St. Giles's, Cripplegate. Castle Baynard was originally one of these towers.

I will just add that Mr. Price is of opinion that our so-called Roman wall is of comparatively late date.

"The extensive and irregular line of wall," he says, "which surrounded our city in the Middle Ages, and the foundations of which were carefully examined and surveyed at the time of the Great Fire of 1666, can hardly be identified with that erected by the Roman Government prior to the close of its occupation in the fifth century. The wall, as we know it, must belong to a later period. It may, indeed, have been erected any time prior to the coming in of the Normans."

Elsewhere he thinks that "it may fairly be assumed that Bishopgate was constructed at the same period as the wall;" and he mentions the tradition that the bishop commemorated in the name Bishopgate was Erkenwald, who died about the year 683. Mr. Price's views are entitled to a respectful hearing; but to most people it will be very difficult to believe that work so thoroughly and characteristically Roman dates from a post-Roman era. To most people such a theory will seem but a brilliant paradox. There is no time just now, however, to discuss it.

JOHN W. HALES.

### MR. SWINBURNE'S "STUDIES IN SONG."

Dublin: Jan. 15, 1881.

I regret that in my review of *Studies in Song* I inadvertently allowed an error to occur in one line of a quotation. The passage I desired to comment on runs thus:—

"Till all have ceased for ever, and the sum  
 Be summed of all the sumless curses told  
 Out on his head by all dark seasons rolled  
 Over its cursed and crowned existence," &c.

As to *Alcilia*, Mr. Swinburne and I have no difference. It pleased me that my friend, the English editor, should receive his tribute of graceful verse. And I could not allow the service rendered to literature by my other friend, the German editor, to be forgotten. Almost the last task of Dr. Wagner's life, a labour of love, links my name with his in a way for which I cannot but be grateful. I claimed for him a distinction which is his due.

EDWARD DOWDEN.

3 St. George's Square, N.W.: Jan. 17, 1881.

Your correspondent of last week appears to contend that *Alcilia* was not revived by my late friend, Prof. Wagner, for the benefit of Englishmen as well as Germans. The contrary is the fact. Prof. Wagner had separate copies of his *Alcilia* reprint made especially for sale in England. He put these into the hands of his English publishers, Messrs. George Bell and



Sons; he sent copies to me and several other Shakspeare and Early-English students; and I mentioned the fact of his *Alcibia* reprint being on sale here in one of the literary weeklies. The reprint was also advertised. The fact was well known to all literary antiquaries. The book has been continuously on sale for the last six years. It is so still, at 5s. Dr. Grosart's costly reprint, £1 11s. 6d., being only for his fifty subscribers, welcome though it may be to those who can afford it, is not so truly a revival of the *Alcibia* for us as Prof. Wagner's cheaper edition of 1875, that anyone can buy at a bookseller's.

F. J. FURNIVALL.

## THE BUDDHIST "NOBLE PATH."

Oxford: Jan. 10, 1881.

It is well known that the Buddhist Salvation consists of a life in accordance with a system called the "Noble Path," which comprises these eight divisions:—Right Views, Right Aims, Right Speech, Right Conduct, Right Livelihood, Right Exertion, Right Mindfulness, and Right Meditation. These terms seem wide and general; but Buddhist religious writers have, as is often the case in the progress of a religious system, confined the application of the terms to certain fixed and technical meanings. Thus the first, Right Views, is said to concern the four great truths of Buddhism; the sixth, Right Exertion, is confined to the particular kind of exertion called the four sammappadhānas; and again, the seventh, Right Mindfulness, to the so-called Satipatthānas, and the eighth, Right Meditation, to that particular kind of meditation which the Buddhist writings call Jhāna meditation.

I have just discovered in the Bodleian Library a MS. of one of the so-called Abhidhamma books, the Dhamma-Sangani, not hitherto known to exist there, and I find in it an interpretation of the Noble Path different from the technical one above referred to. Now, the relation of the Abhidhamma-Pitaka to the other books of the Buddhist scriptures is a very interesting question. Some scholars think that the Abhidhamma books are all later than the Suttas and the Vinaya; others think that they are at least as old. The explanation of the Noble Path may throw some light upon this. The Dhamma-Sangani explains Right Views as "investigation through wisdom and knowledge, the acquirement of scholarship, proficiency and cleverness through the faculty of distinguishing and of inference, wisdom conducive to spiritual insight, thoughtfulness, the force and power and substance and brightness and light and lustre and brilliancy and jewel of wisdom, the absence of ignorance." The Dhamma-Sangani explains the other details of the Path in a manner similarly free from the technical limitations above referred to. I may add that the same explanation of the Path occurs also in the Vibhanga, the second of the Abhidhamma books. In comparing the explanation of the Sutta and Abhidhammapitaka we find that they agree only in the explanation of Right Speech, Right Conduct, and Right Livelihood, which constitute, if I may be allowed to say so, the less philosophical parts of the Path. The other explanations seem much simpler, more comprehensive and natural, than those of the Sutta books. They are, therefore, probably older rather than later. It looks as if they were written before the technical limitations came into use. But, of course, this only throws some light on an interesting question, and is not at all decisive. It may be that in neither of the two explanations given have we the genuine one. Wherever the sins of the body and the speech are mentioned, those of the mind also are referred to. Not so in this case.

I hope to enter more fully into this question in an edition of the Dhamma-Sangani, together with parts of Buddhaghosa's Commentary, which

I am preparing, and in which I hope to show that at least those Suttas of the Sutta Pitaka which consist merely in an enumeration and explanation of different philosophical terms are later than those of the Abhidhamma books which treat of the same subject.

We, of course, want all these books edited and translated before we can get at a decisive answer; and I hope that Prof. Max Müller will include one or more of the Abhidhamma books in his series of *Sacred Books of the East*, which has already given so many valuable contributions to the student of religious systems.

OSCAR FRANKFURTER.

## THE ORIGIN OF THE SONNET.

47 Connaught Street, W.: Jan. 18, 1881.

The reviewer of *English Sonnets by Living Writers* in last week's ACADEMY observes that I "seem to lean too much to the theory of the sonnet's Provençal origin." So far, however, from this being the case, there is not one word of mine in the whole of the volume in favour of that theory, and, as a matter of fact, I do not agree with it.

With reference to the supposition that the sonnet was introduced into Europe by the Arabs, it may be mentioned that in the literary history by Hammer-Purgstall we find notices of some ten thousand Arab authors before the year 1258, and a principal feature of their literature was its poetry. The Arabs overran Sicily and other parts of Europe in the ninth and tenth centuries. The earliest Italian poem which has been preserved to this day is by Ciullo d'Alcamo (Alcamo being an Arab fortress in Sicily), and was written about 1175. Mr. Charles Tomlinson (apparently quoting from Signor Trucchi) states that in the earliest known productions of the Italian troubadours the form, style, and modes of thought of the Arabian poets are to be traced. Unfortunately, all the Italian poetry before 1175 and a large portion of the Arabic poetry are lost to us, and cannot, therefore, be referred to. The influence of Eastern literature can be traced also in the Northern-French writers at a very early date, and their *Le Casteioient d'un Père* is an early translation from the Arabic; while Thibaut and his followers, the leading Northern-French poets of the thirteenth century, had visited the East, and were probably well acquainted with Oriental poetry.

That the sonnet and other forms of verse were written at a much earlier date than is usually supposed would appear probable when we remember that there is preserved at Milan a Latin treatise upon Italian poetry, written in the year 1332 by M. Antonio di Tempo, in which no fewer than sixteen different species of sonnet are enumerated. It would be interesting to know which was considered the "correct" sonnet in those days; perhaps, the *sonetto-in-rondo*.

The origin of these forms must remain to a great extent a matter of conjecture, but it is quite possible—nay, even probable—that the sonnet was first written in Italy, and the *rondeau*, &c., in France.

SAMUEL WADDINGTON.

## "EARN" OR "ERNE" = TO GRIEVE.

Cambridge: Jan. 18, 1881.

Mr. Arber kindly sends me the following:—"Ye talke so unreasonably well, it maketh my herte yerne"—*John Bon and Mast. Person*, p. 20 of Percy Society reprint, 1852 (No. 94); first printed by J. Daye and W. Seres, about 1548.

WALTER W. SKEAT.

Helenburgh, N.B.: Jan. 17, 1881.

Prof. Skeat recently wrote some valuable notes on this verb, particularly as used by Shakspeare. As I am not sure that he took any

of his illustrations from Marlowe, I think the following from *Edward II.*, IV. vi. 70, may be welcome to those interested in the subject:—

"Abbot. My heart with pity earns to see this sight,  
A king to bear these words and proud commands."

The text is that of Mr. Fleay's annotated edition (Collins), where the note given on "earns" is simply that it is the "old spelling of yearns." Either there should have been no note at all, or the editor should have pointed out how the word in its "old spelling" was applicable to the sentiment of the passage.

THOMAS BAYNE.

## APPOINTMENTS FOR NEXT WEEK.

MONDAY, JAN. 24, 5 p.m. London Institution: "Problems in the History of Civilisation," by Dr. E. B. Tylor.  
8 p.m. Royal Academy: "On the Last Roman, Byzantine, and Romanesque Periods of Art," by Mr. E. Armitage.  
TUESDAY, JAN. 25, 3 p.m. Royal Institution: "The Blood," by Prof. Schiffer.  
8 p.m. Civil Engineers: Discussion on "Deep Winning of Coal in South Wales."  
8 p.m. Colonial Institute: "The Future of Canada," by Sir Alexander Galt.  
WEDNESDAY, JAN. 26, 8 p.m. Society of Arts: "Suggestions for preventing London Smoke," by W. D. Scott-Moncrieff.  
8 p.m. Telegraph Engineers and Electricians: President's Inaugural Address; "Some Experiments on Induction with the Telephone," by Mr. A. W. Heavyside.  
8 p.m. Literature: "On a Recent Tour in Spain, with Notices of the Al-Hamra and of Spanish Customs," by Mr. R. N. Cust.  
THURSDAY, JAN. 27, 3 p.m. Royal Institution: "The Troubadours," by Mr. F. Hueffer.  
4.30 p.m. Rotal.  
7 p.m. London Institution: "The Manufacture of Indigo from Coal," by Prof. H. E. Armstrong.  
8 p.m. Royal Academy: "The Early Italian Masters of the Fourteenth Century," by Mr. E. Armitage.  
8 p.m. Society of Arts: "A New Mechanical Furnace, and a Continuous System of manufacturing Sulphate of Soda," by Mr. J. Maclear.  
8.30 p.m. Antiquaries.  
FRIDAY, JAN. 28, 8 p.m. Quckett: "On Sponges," by Mr. B. W. Priest; "On Filariae," by Dr. T. S. Cobbold.  
8 p.m. Philological: Final Spelling Reform Meeting, Mr. H. Sweet.  
9 p.m. Royal Institution: "Modern Spectroscopy," by Dr. Schuster.  
SATURDAY, JAN. 29, 3 p.m. Royal Institution: "The Amazons," by Prof. Colvin.

## SCIENCE.

*Spinoza: his Life and Philosophy.* By Frederick Pollock, Barrister-at-Law, late Fellow of Trinity College, Cambridge. (C. Kegan Paul & Co.)

MR. POLLOCK'S book on Spinoza is undoubtedly the fullest and ablest account of the great philosopher which has yet been given in English. It is evidently based on thorough and careful study, and, in spite of certain tendencies in the critic which are somewhat alien to the author, it often shows remarkable insight into the bearing and consequences of Spinoza's thought. I am not sure that a reader unacquainted with Spinoza's own works would carry away a perfectly true impression of him from the account given by Mr. Pollock. The points which by Spinoza himself are most strongly emphasised are often, as it seems to me, thrown into the shadow; while other points to which he assigns less relative importance are brought into greater prominence. Still, I do not think that Mr. Pollock has anywhere directly misstated Spinoza, or has even given any false impression of him which may not be corrected from the words of Mr. Pollock himself. And even the one-sidedness of his view of Spinoza to which I shall have to refer has its value, as it is the opposite one-sidedness to that of which Spinoza's critics have generally been guilty, and brings to light that aspect of his doctrine which has been least attended to. No one, I think, however well he may be

acquainted with Spinoza's writings, can study Mr. Pollock's book without gaining some fresh insight into the manifold bearings of the Spinozistic philosophy. In the following criticism, however, I must confine myself to one or two of the cardinal points upon which a difference in the interpretation of Spinoza must turn.

Philosophers of an earlier age often contain, in a kind of implicit unity, different aspects or elements of truth which, in a subsequent time, become distinguished from, and opposed to, each other as separate philosophies; and which, only after they have thus been distinguished and opposed, become capable of a final and satisfactory reconciliation. In no case is this truer than in that of the great writers of the first period of modern philosophy; Descartes and Spinoza hold together, and as it were in solution, many thoughts and tendencies which we usually regard as natural enemies. As a Pantheist, and even in some sense a Mystic—for his great logical principle, "determinatio est negatio," is the very principle of Mysticism—Spinoza contains much that is utterly opposed to the secular and individualistic tendencies of the eighteenth century; yet, in his assertion that the individual is the real, in his condemnation of asceticism, in his attempt to separate the affirmative from the negative element in thought, and in his aversion from teleology, he has much that connects him very closely with Locke and Hume. His full bearing cannot, I think, be appreciated either from the point of view of the eighteenth century or from that of the reaction against its secularism and individualism, but only from that peculiarly modern point of view which is the one thing common to the philosophies of Kant, of Comte, of Hegel, and of many others, and from which the Universal and the Individual are not any longer regarded as reciprocally exclusive, but rather as in necessary correlation with each other. Now, as it seems to me, Mr. Pollock looks at Spinoza from a point of view which, though partially changed, like that of Mr. Spencer, by the spirit of the time, is still essentially that of the Individualism of the eighteenth century. And this leads him, while recognising the presence of another element in Spinoza, to treat it as a remnant of Scholasticism clinging to him by reason of the intellectual traditions of his time, rather than as a vital element of his thought. Some critics have seen in the *Deus sive natura* of Spinoza the natural expression of a consciousness for which nature was lost in God, and have therefore called him an Akosmist. Mr. Pollock sees in it the first utterance of the spirit which, in the next century, omitted the *Deus*, and spoke of nature alone. "Spinoza does not ignore Theology, but provides a Euthanasia for it" (p. 166). In this view the essence of Spinoza's work was to pour the new wine of science into the old bottles of a theological philosophy until the bottles were burst. In the same spirit, Mr. Pollock at times even objects to the application of the name of Pantheist to Spinoza, because it tends to confuse him with theorists like "the Hindu philosophers of the orthodox Brahmanical schools," who held "that all finite existence is an illusion, and life a mere

vexation and mistake, a blunder and sorry plot of the Absolute" (p. 355). Now, without questioning this representation of Brahmanism, it may be remarked that there is nothing more certain than that Spinoza does hold that the finite, *qua* finite, is an illusion, and that the moral life begins in the rejection of finite objects as ends in themselves (*cf. De Emend.*, chap. i.). All Pantheistic systems begin with the negation of the finite as an independent existence; or, as Spinoza calls it, a *res completa*; and all, even Brahmanism, proceed, in some way, to the re-assertion of the finite as real in and through God. Spinoza, in like manner, lays it down as his first logical principle that "determination or limitation is negation," and argues from it that it is only imagination that gives to the modes—that is, to particular things—a fictitious independence and substantiality. It is, therefore, by removal of this limitation, by negation of this negative, that we arrive at the truth of things. On this principle it is that Spinoza asserts the unity and continuity of space or matter against the idea of its being an aggregate of discrete parts, and treats number and measure, which involve such discretion, as mere *auxilia imaginationis*. If he had yielded entirely to this tendency, he would soon have merged all determinate existence in the gulf of the Absolute Substance. Fortunately—and it is here that Mr. Pollock's protest receives some measure of justification—Spinoza regards extension and thought as not limited by each other, notwithstanding their distinction, and thus is enabled to assert the reality of a duality of attributes. And again, in dealing with the modes, he supposes that the negative element by which they are distinguished from God can be taken away without affecting the affirmative element—the *conatus in suo esse perseverandi*—which is really the self-affirmation of God in them. And by this imperfection of logic—which we may also recognise as an anticipation of a better logic—he substitutes a higher unity of affirmation and negation for their absolute separation. His partial admission of this idea lifts him above other Pantheists, and enables him to turn against the asceticism with which Pantheism was often connected, as a "*tristis et torva superstitio*;" and a clear recognition and conscious acceptance of it would no doubt have raised him above the one-sidedness of Pantheism altogether, or enabled him to reconcile the relative truth in it with a recognition of the relative truth of Individualism. But such a recognition would necessarily have transformed the character of his philosophy in almost every respect.

Again, Mr. Pollock says, and often repeats, that "Spinoza was a thorough-going Nominalist" (p. 146). In reality, Spinoza was as far from being a Nominalist, in the ordinary sense of the word, as he was from being a Realist. Nominalism conceives the world as a collection of individual substances; Realism, on the other hand, loses the individuals in a unity which is merely an abstraction. Now, Spinoza undoubtedly asserts that "the individual is the real;" but he reduces all finite individuals to modes, and declares that, as to their essence or definite character, they are to be explained,

not from each other, but only "from the eternal things which, though singular, yet, on account of their omnipresence and far-reaching power, take for us the place of universals in the definition of mutable (or finite) individual things" (*De Emend.*, chap. xiv.). And the whole scope of Spinoza's theory of method is that an experience which starts from finite individual things must be illusive; and that all knowledge, still more the highest kind of knowledge, the *scientia intuitiva*, must rest on, and start from, that unity of knowing and being which is the presupposition of all things. Spinoza's denunciations of abstraction, in fact, are quite as much directed against those who, in the spirit of Nominalism, would separate the individual from other individuals and *a modo qui a rebus aeternis fuit*, as against those who would exalt general terms into real essences. Mr. Pollock partly recognises the truth of this when he declares that "the idea of the most perfect being includes, if it is not equivalent to, the belief that the whole nature of things is one and uniform," and that this "is the first principle of all science" (p. 136). He also explains in another place how it is that Spinoza comes to regard the unity of all things, not as an aggregate reached by combining individual things, but as prior to them, both in thought and in being (pp. 141, 180). But the imperfection of his general view of Spinozism seems to be due mainly to his defective appreciation of the consequences which Spinoza draws from this principle. Thus Mr. Pollock finds the idea of a knowledge *sub specie aeternitatis* inadmissible, because the "act of knowing and feeling involves change, and change involves time" (p. 185). Spinoza would probably have asked his critic in what way the fact that it takes time to perform the acts of knowing involved in the recognition that the angles of a triangle are equal to two right angles affects the truth or certainty of the proposition. In truth, the knowledge of time and change, like every other knowledge, presupposes a consciousness which is not itself determined by time.

The most important criticism which Mr. Pollock makes upon the Ethics as a whole is closely connected with this. In Spinoza's language the mind is said to be *idea corporis*, but this Mr. Pollock maintains to be an ambiguous expression, which is sometimes used by Spinoza to signify the "conception of the body," sometimes to signify the mental states corresponding to certain bodily states. "Now a man may easily think of his own body, but he is not always doing so, and when he does his thought will not be accurate, unless he has learned something of physiology; and even if every human being were an accomplished physiologist, the constant relation of the mind as a whole to the body as a whole would be something different from the relation of the knowing to the known. The organic sensations which furnish the ground-work for a large part of our conscious life are not knowledge or concepts" (p. 132).

To this confusion Mr. Pollock traces what he thinks the most important error of Spinoza. Now, I think it may be shown that this charge is due, in part at least, to Mr. Pollock's forgetfulness of the distinction which Spinoza makes, and of the relation which he establishes,



between the individual's first imperfect consciousness of himself and of his body and that consciousness to which science or philosophy has to bring him. To make this intelligible we must first indeed admit that Spinoza, though he speaks of the life of animals as similar to the life of man, yet does not find room in his philosophy for any mere feeling which is not the consciousness of an object. "None of the modes of thought," he declares, "be it love, desire, or whatever you please, can exist, unless there be in the individual an idea of the object loved, desired," &c. (Eth. ii., axiom 3). The idea which constitutes the mind is therefore always an idea or consciousness of something, and that something is, primarily the body, secondarily the mind, or idea of the body. But the body can present itself as an object only when it is affected by other objects. Hence our first consciousness is a consciousness of the body in relation to many other objects around it. It is not the physiologist's knowledge of the body, as Spinoza distinctly tells us, any more than it is the physicist's knowledge of external things (Eth. iii., props. 23-28). It is a knowledge in which the consciousness of our body is confused with our consciousness of other things, and our consciousness of other things is confused with the consciousness of our body; and again, it is a knowledge in which the consciousness of the mind itself, the *idea corporis*, is confused with the consciousness of other ideas, and the consciousness of other ideas with the consciousness of the mind (props. 28, 29). In a word, it is an individually determined consciousness of an external world as "referred to" our own bodies, and an individually determined consciousness of other minds as "referred to" our own mind. But this confused conception of our bodies and of the external world, which is dependent upon the associations of the individual, is capable of being corrected if we look to the *communio*, the things presupposed and implied in all bodies, and ultimately to the unity of space and extension itself. And, in like manner, this confused and imperfect conception of our minds and of the mental world is capable of being corrected and made clear if we refer it to the thought or consciousness of which all particular thought or consciousness is a limitation. In this way, according to Spinoza, we rise from a view of the world *sub specie temporis*—i.e., from a knowledge which is a collection of particulars, accidentally associated because of the way in which they have presented themselves together in individual experience—to a view of the world *sub specie aeternitatis*—i.e., to a knowledge in which things are referred to the unity which is presupposed in all being and all consciousness alike. Now, if we consider what this view of knowledge involves, we may see that the ambiguity which Mr. Pollock finds in the *idea corporis* is due simply to the fact that he does not distinguish between what the body and the mind or idea of the body are to the scientific, and what they are to the unscientific, consciousness (according to Spinoza's conception of them both). According to Spinoza, the *corpus* and the *idea corporis* correspond to each other, but we must not correlate the *corpus* as

it is in itself or for science with the *idea corporis* as it is for opinion or imagination. When Mr. Pollock points out that the body, as object of consciousness, is not identical with the body as it is the condition of consciousness, Spinoza would answer that in the former case the critic is speaking of the body as it is to opinion, and, in the latter case, of the body as it is to science, or, what is the same thing, as it is in itself (for of the body except as object of some consciousness we can, of course, say nothing). It is scarcely necessary to observe that in neither case is the body an object by itself, or apart from other objects in the external world.

When these things are taken into account, the only difficulty that remains in the language of Spinoza is that which is caused by his imperfect idealism—i.e., by the fact that, while he maintains that extension or matter is the necessary *object* of thought, and that it is in reality as it is in thought, he still treats it as having an *esse formale* out of thought, or different from its existence for thought. Mr. Pollock seems to think that this gulf was transcended by Kant when he referred both inner and outer experience to a common "thing in itself" which possibly may be a mind (p. 176); or that it may be transcended in the method of Berkeley by declaring all objects to be resolvable into feelings—in other words, that "feeling, or something commensurable with feeling, is the only unit and measure of reality." But Kant's real solution of the dualism in question is to be found not in his idea of the *noumenon* but in his conception of the phenomenal world, as the unity of an inner and an outer experience which are known in necessary correlation to each other and to the thinking self. Spinoza's parallelism of extension and thought has no doubt a certain similarity, as Mr. Pollock observes, to the theories of modern psychologists like Lewes; but the substitution of feeling for thought in such theories necessarily excludes Spinoza's conception of body as the object of mind, and thereby eliminates that idea which connects the Spinozistic with the critical solution of the difficulty. Why Mr. Pollock should call such theories as that of Lewes "scientific" and not "metaphysical" I am unable to see, unless the metaphysics of scientific men is always entitled to be called scientific.

In the above remarks, I have confined myself to a criticism of Mr. Pollock's treatment of a few of the leading ideas of Spinoza. It would, however, be unfair to leave Mr. Pollock's book without saying that it contains a well-written Life of Spinoza, and a full and thorough exposition and criticism of all his works on theology and politics as well as on logic and ethics. It also contains a good account of all the sources from which Spinoza can be supposed to have drawn any important suggestions, and a chapter on the influence of Spinoza upon later philosophy—which, however, gives comparatively but little indication of the greatness of that influence in the case of the later German philosophy.

EDWARD CAIRD.

#### NOTES OF TRAVEL.

THE *Geographische Mittheilungen* commence the new year in the most promising manner, for the first number contains papers and maps by Dr. Emin-Bey, Clemens Denhardt, and Prof. H. Hoffmann of more than usual value and interest. Emin-Bey describes a journey into the country of the Luri, who live along the western shore of Lake Albert, and whom, together with the Shuli and Wachopi, he considers to be an outlying branch of the Shiluk, seven degrees farther to the north. Several districts which Baker places to the east of the Upper Nile actually lie to the west of that river. It also appears, from itineraries collected, that the distance which separates Dr. Junker's Lubari from the Upper Nile is much greater than shown on existing maps. Lake Albert must therefore be shifted to the eastward, or Junker's route inflected in an opposite direction. Even more valuable is Clemens Denhardt's report on the countries explored by him during 1878 and 1879, which is accompanied by a most valuable map embracing the whole of the country between the coast and Victoria Nyanza, which supplements to an appreciable extent the information published by Wakefield and New. Herr Denhardt ascended the River Tana as far as Massa, which lies 170 miles from the coast in a direct line, and within eighty miles of the snow-clad Kenia. Concerning the latter, the explorer gathered a considerable amount of information, but could obtain no sight of it. The river, as far as explored and surveyed, takes its winding course through a vast plain of red loam, which affords pasturage to the herds of the Somali, who have recently driven the Gallas to the south of the river, and only ceased the war of extermination they waged against them on the interference of the Mohammedan coast population. The Tana, when in flood, inundates the adjoining country, but its ravages are in some measure checked by embankments thrown up by the agricultural Wapokomo. The river, as far as explored, and for a considerable distance beyond, is described as being navigable for vessels drawing three feet of water; and, as European travellers meet with a kindly reception among the riparian tribes, it appears to present peculiar facilities to explorers and commercial adventurers. Native boats ascend the river as far as Hameye, at the foot of the mountains, in thirty days. Prof. Hoffmann's "Phenological Map of Central Europe" exhibits, by a variety of tints, the difference in time between the flowering of plants around Giessen (his place of residence) and in the remainder of the area delineated. The map, as might have been expected, almost resembles a hypsographical one, for the Alps and other mountain regions, no less than the valley of the Rhine and the plains of Lombardy and Hungary, form very conspicuous features upon it. There are, however, several districts, exceptionally favoured by nature, which stand out like oases in the midst of the darker tint that surrounds them. One of these is Berlin, which, as regards the development of its vegetation in April, is only one day behind Vienna, and is four days ahead of Dresden. Far more striking, however, are the Italian lakes, Botzen, Gorizia, Trieste, and Fiume, where plants flower between twenty and forty-three (?) days earlier than at Giessen. In the paper accompanying his map, the author furnishes the data upon which it is founded, and explains the method of its construction.

SIGNOR C. DE AMEZAGA's paper on Asab Bay fills nearly the whole of a recent number of the *Bollettino* of the Italian Geographical Society. It is accompanied by views and elaborate maps. To judge from one of these latter, the Italian factory and settlement is intended to grow into a town, for, in addition to the stores of the well-known Genoese firm

of Rubattino, there have been built, or are in progress, an hotel, an engineering shop, a club house, a bakery, barracks, and other structures. A port also is being constructed. Whether the development of commerce will ever compensate this vast outlay remains to be seen. The French, who have acquired a strip of land in the same neighbourhood, appear to be less sanguine than their neighbours. Obok has never been utilised by them, and the reply recently given by Government to a Marseilles firm, which applied for permission to establish a factory, was anything but encouraging.

By last accounts Col. Flatters had not yet started from Wargla to commence his second surveying expedition for the proposed Trans-Sahara railway, and this unexpected delay in his movements is believed to be due to reported disturbances among the border tribes of the Sudan. On leaving Wargla he intends to strike south-west until he arrives at about 4° E. long., and he will then follow this meridian in his southward march, reaching the Amadghor saline by the Upper Igharghar. If the Tuaregs prove to be as well disposed as he is led to believe, Col. Flatters proposes to explore several lines of country with a lightly equipped party, while the main caravan proceeds by one route. In order to make his examination of the region more complete, he intends to make two flank surveys, one of which will connect his route with El-Goleah on the west by way of Messeguin, while the other will extend to the eastward as far as the routes explored in his former journey.

It is said to be owing to the assistance given him by Signor Gessi, one of Col. Gordon's old lieutenants, that Dr. Junker has succeeded in penetrating into the heart of the Niam-Niam country, where no traveller has been before. On reaching Dem-Bekir, near the southern borders of Dar-Fertit, he ascertained that the chief Nduruma was in the neighbourhood and desired to learn the objects of his journey and the number of men he had with him. He succeeded in making a favourable impression on him, and this powerful chief returned home to prepare a house for Dr. Junker. The latter afterwards moved on from Dem-Bekir to Solongo, where he found a large body of porters sent by Nduruma to accompany him to his town.

THE French Government are about to send Comte d'Hérissou to Tunis on a journey of archaeological exploration. In order to facilitate his labours, he will there be joined by Baron de Billing, formerly French diplomatic agent in that country.

In order to obtain news respecting Capt. Gallieni's party, another expedition started from St. Louis on October 30 for the Upper Senegal, accompanied by a body of armed men. They will push on as far as Bamaku.

It does not appear probable that M. Paul Soleillet will, after all, return to France at present. A friend of his in Algiers has lately received a letter from him, notifying his departure for the interior with his caravan on November 13, and stating that his line of march would take him between Matam and Fort Bakel on the Senegal. The messengers sent by the Governor of Senegal had returned to St. Louis, having failed to overtake M. Soleillet, so that he would appear not to have received the official intimation of the intention to recal him.

THERE is no truth, we are glad to learn, in the rumour of the loss of the *Oscar Dickson*, with M. Sibiriakoff on board, on her voyage to the rivers of Northern Siberia. The vessel is now safely laid up in winter quarters in one of the rivers which flow into the estuary of the River Obi.

At a meeting of the ethnographical section of the Russian Geographical Society on the 4th

inst., M. Potanin, who has lately returned from an expedition into North-western Mongolia and the Altai, exhibited photographic views of the Shaman costume and its appendages, and also a collection of *angons*, or objects connected with the religious beliefs and customs of the native races. M. Potanin at the same time gave an account of some curious legends current among them regarding wild animals and the constellations Ursa Major and Orion. In the legends of wild animals the bear plays a prominent part. To Ursa Major are ascribed the creation of the world and of man, and even the foundation of human society. Regarding the Deluge, they have a tradition, the origin of which seems doubtful, that only one man and his three sons were saved, and that one of these sons, Ham, was the progenitor of the Shamans.

#### SCIENCE NOTES.

*Geology in Japan.*—A welcome illustration of the interest which is now taken by Japanese in the study of geology and the cognate branches of science is afforded by the recent publication of a Catalogue of the minerals, rocks, and fossils in the Geological Department of the *Kobu-dai-gakko*, or Imperial College of Engineering at Tokyo. We believe that this Catalogue—which forms a volume of 180 pages, and contains, in addition to the inventories, much useful descriptive matter—is mainly the work of Prof. Milne, who is well known as an enthusiastic geologist and seismologist. By far the most interesting portion of the Catalogue is that which refers to the collection of Japanese minerals—a collection including about 1,700 specimens, mostly representing minerals of economic value. Japan is peculiarly rich in coal, beds of one kind of fossil fuel or another being found in almost every province; but the coal appears to occur in rocks which are not of the same age as our carboniferous system. Of metallic minerals the most important probably are the copper ores. In the year 1877 there were 729 private mines in active operation, yielding about 3,354 tons of copper; to which amount must be added upwards of three hundred tons obtained from the Government mines at Ani and Sado.

THE Rev. Humphrey Lloyd, D.D., Provost of Trinity College, Dublin, died on the 17th inst., in his eighty-second year. His father, the Rev. Bartholomew Lloyd, had filled the same office. Dr. Lloyd obtained his fellowship in 1824, and in 1831 was appointed Professor of Natural Philosophy. He was the author of a *Treatise on Light* (1831); *Elements of Optics* (1849); *Elementary Treatise on the Wave Theory of Light* (third edition, 1874); *Account of the Magnetical Observatory of Dublin, and of the Instruments and Methods of Observation employed there* (1842); *Treatise on Magnetism, General and Terrestrial* (1874); *Miscellaneous Papers connected with Physical Science, reprinted from the Transactions of the Royal Irish Academy, the Reports of the British Association for the Advancement of Science, &c.* (1877). He edited *Dublin Magnetical and Meteorological Observations* (2 vols., 1865-69). As the head of a great institution Dr. Lloyd was honoured for his largeness of views, his fine balance of temper, his impartiality and disinterestedness.

#### PHILOLOGY NOTES.

THE first part of the thirteenth volume of the *Journal of the Royal Asiatic Society* contains a number of articles, each of them adding some new and curious facts to our knowledge of the East. Mr. Dowson's article on the "Invention of the Indian Alphabet" is valuable, though leading to a negative rather than a positive result. It shows why the Devanāgarī alphabet

could not have had a Dravidian origin, but does not go beyond the statement that the idea of an alphabet probably reached India from without, while the practical application of the idea was her own. Dr. Edkins gives some interesting extracts from Northern Buddhist literature, showing how the conception of Nirvāṇa varied from extreme sceptical nihilism to very realistic dreams of paradisiacal bliss. Mr. Maxwell's account of the Malay "Chiri" is very curious. It shows that an old Sanskrit formula has been preserved among various tribes of Malays, being read or repeated by heart at the installation of chiefs in Perak and elsewhere, without a word of it being understood. The Sanskrit is so disguised that a few words only can be made out or guessed at here and there, such as Srimangala-mantra, parākrama, sṛī bhuvana or Tribhuvana, siddha siddha, Maharāja, Rājādhirāja, dharmasangha-sarana (?), sṛidhar-marājādhirāja paramesvara, &c. It is a subject that requires further investigation, as it may throw light on a very early influence exercised by India on the Malay islands. Dr. van der Tunk's "Notes on the Kawi Language and Literature" are rather fragmentary, but they excite a wish for a more systematic treatment of the language and literature of Bali, for which Dr. van der Tunk is evidently well qualified. Here, too, as in the case of the Chiri, we see clear traces both of Brahmanic and Buddhist influences among the Malays; and the mention of Amitābha, Amoghasiddha, and other Buddhas indicates the source from which these influences were derived. We are glad to find that the *Journal of the Royal Asiatic Society* has opened its pages to articles of a purely popular character also. Prof. Monier Williams, in his lecture on "Indian Theistic Reformers," gives a very useful and readable *résumé* of the information contained in Miss S. D. Collet's *Brahmo-Year-book* and Miss Carpenter's and Mr. Macdonald's publications on Rammohun Roy. We do not know whether Miss Collet is responsible for several blunders which occur in the Sanskrit quotations. Surely Brāhma-sabhā or Brahmiya-samāj is not "the assembly or society of God," but the society of the Brāhmas or believers in Brahman; nor is brāhma derived from brāhmā. There is no such word as brāhmā, except in composition; the base from which brāhma is derived is brahman. Why is muktikāraṇa translated by "the Giver of Salvation," and Nir-avayava by "Formless"? This occurs twice; but niravayava has the technical meaning of "without parts." Tatva-bodhinī sabhā does not mean the "Truth-knowing," but the "Truth-teaching," or, according to Boehtlingk, the "Truth-rousing Society." We do not wish to point out any more of these slips, nor should we have blamed Miss Collet or Miss Carpenter for them, but they should hardly have been repeated in the *Journal of the Royal Asiatic Society*.

THE eighth edition of Engelmann's *Bibliotheca Scriptorum Classicorum* (Leipzig: Engelmann) appears under the care of Dr. E. Preuss. The portion now issued (vol. 1, pp. 1-400) embraces the literature of the Greek writers down to Homer. A careful examination of several articles has resulted in the discovery of only one slight error in the price of an English book, and no omissions. It appears that this edition has been brought up to date with all the scrupulous completeness and accuracy which distinguished earlier issues, and made the work so indispensable to students.

THE edition of the *Querolus* issued by M. L. Havet (Paris: Vieweg) is a very elaborate and painstaking attempt to restore this interesting anonymous comedy to its primitive metrical form. M. Havet is not the first scholar who has attempted the task; for the last two centuries the opinion has steadily gained ground



that the play had a certain metrical character; and, although most critics have been content to consider it, in the form in which it has come down to us, as written in a very free metre, some have maintained that the numerous irregularities, which for centuries concealed its metrical character from the eyes of readers, are due, not to the carelessness or ignorance of the writer, but to a recasting of the whole into the form of prose. This is the view which M. Havet has adopted. He adduces some forcible *a priori* arguments for his position, and quotes striking analogies from early French literature for the rewriting which he assumes. The text is submitted to a most exhaustive analysis. Numerous lists are given of the various metrical peculiarities noted. Assuming, as M. Havet does, that the original metre was trochaic tetrameter catalectic, he gives first a list of the verses which have remained unaltered in the prose rendering—these amount to about one-sixth of the whole; then follow lists of verses where a very slight change of inflection or an easy transposition restores the metre; then instances of a more complete change. The reconstruction of the drama which is based upon this analysis is accompanied by a translation into French. A well-written Introduction gives the reader all necessary information as to the character of the piece, its literary history, the MSS., and the previous editions, but this naturally does not contain much that will be new to the student of Roman literature. The distinguishing and original merit of M. Havet's work is in the restoration of the original form of the drama. It would be too much to say that his suggestions are all equally convincing; the editor himself acknowledges the tentative character of much of his work. But there can be little doubt that he has found the true solution of a problem which has perplexed several generations of scholars; and that future criticism of the text of the *Querolus* must follow the lines which he has marked out in his exhaustive edition.

This forms the forty-first fascicle of the *Bibliothèque de l'Ecole des Hautes Etudes*, and is a handsome octavo volume of 360 pages. The forty-third volume of the same series is a treatise of more than five hundred pages by the same industrious scholar, *De Saturnio Latinorum Versu* (Paris: Vieweg). In this work the laws of Saturnian metre are stated with the greatest fullness, and established by all the attainable examples. M. Havet's method is a somewhat extravagant one as regards paper and printers' ink—every one of the two hundred or so extant Saturnian verses is printed again and again, often eighteen or twenty times, as it serves to illustrate a rule—but it undoubtedly has its advantages for the reader. In metrical questions M. Havet follows too closely C. F. W. Mueller to be entirely in harmony with what may be considered the most orthodox school; but his collection of facts is extremely useful, and his acquaintance with the literature of his subject very complete, so that the work is one of real value to the student.

*The Letter H, Past, Present, and Future.* By Alfred Leach. (Griffith and Farran.) Mr. Leach tells us in his Preface that the publication of this short sketch was suggested by an examination of the contradictory rules current for the pronunciation of *h*. He wishes to promote a uniform pronunciation, and, at the same time, to correct various popular errors as to the nature of aspiration. His treatment of the subject is confessedly purely popular, and his book must be judged from a popular standard. With this limitation we must say that Mr. Leach has produced a very readable and instructive essay. His range of reading is wide; he has studied Ellis's *Early English Pronunciation* to considerable advantage; has corresponded

with Prof. Skeat, whose views on silent *h* he sums up in an Appendix; and has evidently given thought to the problems of phonetics. The section on Silent *h* shows independent investigation, and is a genuine contribution to the history of English pronunciation. The author gives first a tabulation of the conflicting opinions of orthoepists, from Walker downwards, on the pronunciation of the *h* in *honour*, *herb*, &c., and then the results of his own observations of educated usage, and of accounts of their own pronunciation furnished by various eminent literary men, of whom he gives a list. The following are the rules he deduces:—(1) *h* is silent in *heir*, *honest*, *honour*, *hour*, and in their formatives, inclusive of *honorarium* and *honorary*; (2) in *humour* the *h* may be either silent or not, in *humor* = *fluid* the *h* is sounded; (3) *h* is aspirated in all other words, including, *herb*, *hotel*, *hospital*, *humble*, *humility*.

### FINE ART.

*The Crypt of Canterbury Cathedral.* By W. A. Scott Robertson, Honorary Canon of Canterbury. (London: Mitchell & Hughes.)

THIS is a most careful and thorough account (and none the less thorough because temptations to digress on historical and other matters suggested by the subject have been resolutely resisted) of a part of Canterbury Cathedral which is not much known, though it contains a good deal that is of special interest, both historically and artistically.

This, the largest specimen of English crypts, was built by Ernulf, a monk of Bec, who came to Canterbury with Lanfranc, and in 1096 was promoted to be Prior of Christ Church, from which he was removed to the Abbey of Peterborough in 1107. While at Canterbury he rebuilt the choir of the cathedral on a larger scale, making it thirteen feet wider than before, an alteration which necessitated the reconstruction of the crypt beneath. His building shows, by the width of the vaulting spans and the boldness of the design, how rapid had been the progress in architectural skill since the previous crypt had been designed in the time of Lanfranc.

The historical associations alone of this portion of the cathedral would render it an object of great interest. Here Becket's body was secretly deposited on the day after his murder, without any funeral service, in a new stone coffin which, by some strange chance, happened to be lying there. Here Henry II. submitted his back to the blows of the eighty monks of Christ Church, and spent the following night in prayer and fasting as a sign of his contrition for having suggested the violent death of the Archbishop. Here also his son, Richard I., offered public thanks for his escape from a foreign prison. In the Lady Chapel, in the centre of the crypt, the Black Prince directed his body to be buried, and perhaps it was so for a time, until he was removed to the more honourable station in the Trinity Chapel where he now lies. The beautiful screen and reredos in the Lady Chapel were evidently executed during the Prince's life; and Canon Robertson suggests that the work was a spontaneous thanksgiving for the dispensation which permitted him to marry the Fair Maid of Kent, and a memorial of his love for her. His chantry on the south side of the crypt, founded at the Pope's desire as an acknow-

ledgment of the dispensation, and a portion of the body of the building were given in the time of Queen Elizabeth to a congregation of French Protestants, who fled hither to escape the persecutions in their native country, and their descendants continue to perform divine service there on Sunday afternoons.

The general architectural features of the crypt are clearly described and discussed, and plans and drawings added to illustrate them. The pillars which support the vault are decorated in a very unusual style. Alternately they have decorated shafts and plain capitals, and *vice versa*, the ornamentation becoming richer as it approaches the east end, according to a common rule. All the flutings and spirals on the shafts are beautiful; but the finest example occurs on a pillar in the Chapel of the Holy Innocents, of which the shaft is covered with leaves or perhaps feathers, for it is difficult to say from the illustration which is intended, all overlapping and sloping downwards.

The capitals exhibit some most extraordinary grotesques. One is a sort of nightmare travesty of Bellerophon's *chimaera* with two human heads; while another recalls Hercules and the Nemean lion, but the hero is transformed into a monkey. Some of the animals' heads rather remind one of Assyrian sculptures, especially in the arrangement of the muscles round the mouth and the manes, though the work is, of course, executed in a different spirit. Perhaps some of the strange figures and groups produced by mediaeval artists may have been suggested by antique Greek and Roman gems, which, as we know by the monastic treatises on their magical virtues, were by no means rare. This may account also for the impossibility of attaching any meaning to some of these curious productions.

But the most valuable of the artistic treasures of the crypt are the paintings in the apse of St. Gabriel's Chapel, which has long been built up. From the complete silence of Gervase about it in his description of the cathedral written in 1199 it was presumably shut up before his time and unknown to him. Canon Robertson suggests, and with reason, that it was most likely done to conceal the corpse of Archbishop Becket, or some of the treasures of the cathedral, during the troubles which beset the monks after his murder.

The scheme of the paintings is as follows:—In the centre of the roof is Christ in Majesty, surrounded by scenes representing the Annunciation by Gabriel of the births of John the Baptist and of Christ, and by figures of the Angels of the Seven Churches and of Seraphim. The work was, beyond dispute, executed in the twelfth century, and resembles in character the paintings on the chancel roof of the little church of Kempley, in Gloucestershire, which are described by Mr. Micklethwaite in *Archæologia*, xlv. They are, however, very superior both in design and in execution, as an obscure parish church could hardly obtain the services of as skilful an artist as would be employed in the metropolitan cathedral.

A coloured illustration of the naming of John the Baptist is given, and the other

paintings are reproduced in black and white. In the former, the artist's expedient for representing Zachariah's dumbness should be noticed. There are no lips between his gray moustache and beard. The angels at the head of the Majesty possess the apparent power of flight and lightness in which mediæval angels have so much the advantage over their successors of the Renaissance.

It is very curious to compare these photographs with the illustrations in Dart's *History of the Cathedral*, which was made in 1726, as showing how impossible it is for a man to copy, or even really to see, what he does not understand or feel. No doubt the artist thought his copy was perfectly faithful, but no one could guess that the chubby-faced Seraphim in the engraving were mediæval. Rather they are like members of the angelic host in some seventeenth-century Breviary. At the present time, whatever complaints may be made about the inability of the nineteenth century to produce original architecture or architectural decoration, we can at all events reverence and preserve and copy accurately those remains of our masters in the art which a superstitious hatred of superstition has neglected to destroy.

C. TRICE MARTIN.

*History of Painting, Ancient, Early Christian, and Mediæval.* From the German of Woltmann and Woermann. Edited by Prof. Sidney Colvin. (C. Kegan Paul & Co.)

(Second Notice.)

FROM the profusion with which works on art issue from the presses of Germany it would seem as if German readers possessed a very enviable advantage over the rest of Europe. Whether it is that English scholars do not possess the minute and voluminous knowledge, or the faculty for appropriating the knowledge of others, or the courage to undertake extensive literary labours, certain it is that we possess no work which can compare in any of these particulars with those of Germany.

It is somewhat of a reproach to the knowledge and industry of English art-writers to have to rely upon the labours of German scholars in this department as they have so notoriously relied in the department of philology. And such is our insular contentment and lack of enthusiasm that, had an exceptional fellow-countryman—the Gibbon or Buckle of art-history—accomplished a grand work comprising architecture, sculpture, and painting, and extending to seven closely printed and unsparingly annotated volumes like those of Dr. Carl Schnaase, we should be quite satisfied to let well alone; we should not dare to intrude upon the ground made sacred by such protracted labour. Not so the indefatigable *savants* who lecture on art and archaeology in the Imperial Academies of the Fatherland. Them no sacred reverence, no fears of profane intrusion, are able to dismay. If they see an opening they "make for it." They search archives, take notes of every scrap of evidence, and religiously peruse every item of information which falls in their way. This is the kind of labour which English writers

are fond of calling "original research." The practice of it, which formerly was island-born, is only just now returning to our shores. The other quality which goes to augment these German books is the tremendous faculty possessed by their writers for accumulating material from sources already accessible, but widely scattered and sometimes liable to be overlooked. If a library exists, a German writer is sure to know something about it; if a book is extant, the chances are he knows its table of contents.

To those who merely give a passing glance at a work like that of Schnaase, it might be a question what room could possibly be found for another minute and searching history of art. Those whose pursuits have drawn them to its more intimate examination will see why the late learned art-professor at Strassburg thought it needful to attempt yet another. Woltmann's idea was, by limiting the area of his labours to painting and expanding its details, to produce a history that should be perfectly intelligible to the unlearned reader, yet available as a work of reference for the student.

Schnaase's *History of the Structural, Plastic, and Pictorial Arts* is not strictly a popular work. In the first place, except in the architectural portion, it is almost without illustrations. A popular book about pictures is seriously incomplete without them. The next objection is that it is too subjective, too abstract, and given to philosophic explorations into the inner consciousness of different art-epochs for the popular taste. Lastly, it is too bookish—a work largely made from other books, even in its illustrations selecting from those already given to the public rather than from inedited examples among existing remains of art. Nevertheless, it is a noble monument of the author's industry, erudition, and capacity for analysis.

But in a work aiming at popularity something more than literary industry is required. To be a work that shall be considered a permanent and accessible standard of authority it should deal rather with works of art than with works on art. The monuments of past ages should be the materials *par excellence* of such a book, and not shelves of books about them. The latter, of course, are often invaluable aids in suggesting lines of enquiry, or in directing the student to the objects on which, rather than on other men's ideas, his own opinions should be formed. They are the means, not the end. It cannot fail to be noticed, as some explanation of this bookish tendency in German literary efforts, how many of the writers on art have attained the academic rank of Doctor. For art to be made the subject of profound and scholarly research is immensely to its advantage and to the advantage of the student. But we can all see that this is not unattended with danger. The Herr Professor, before he can truly appreciate his duties, must be an artist as well as a scholar; and, when he has attained the qualification of scholarship, he should decidedly and entirely devote himself to the acquisition of that practical and technical knowledge without which book-learning is but a vain, sterile, and pretentious delusion. Now, every German art-professor knows this. But, being a German, he is

instinctively a *helluo librorum*, and when he attempts to write a book the inevitable result is a large disgorging of other men's ideas. The watchfulness of the literary class in every department is very remarkable. It is a sleepless *qui vive!* Hence, to say that writers "make for an opening" is not altogether an intemperate assertion. Of course, in the domain of art they are professors, or, at least, doctors. The number is legion. Best known of all, perhaps, is Dr. Kugler, whose modestly termed Handbook is, however, bulky enough to be more than sufficient for ordinary requirements. Dr. Lübke, again, hastily goes over the general ground, but lingers more minutely on Church architecture, in two voluminous treatises. Dr. Sighart deals carefully and attractively with the arts of that most art-loving of countries—Bavaria. Dr. Woermann has his eagle eye on antiquity. Dr. Rahn reconnoitres the Carolingians and the arts under the Saxon Emperors, but more particularly their progress in his own picturesque Alpine valleys. Dr. Woltmann takes up the art of the Rhineland and Elsass, and at length, aided by the investigations of the specialists who had assisted Dr. Schnaase, begins the history of painting generally apart from the other branches. This is the work now before us. As the English editor observes, it prefixes to the usual commencement—the story of Christian painting—a notice of the art as practised in ancient Egypt, the Asiatic empires, Greece, and Rome; and treats of the various European schools of miniature painting and mosaic in the Early Christian and through the Middle Ages, down to the advent of Cimabue in Italy and the Van Eycks in the Netherlands. It then takes up the story of painting as usually understood, and will, when complete, trace its development in the various schools of Europe. The portion now published goes down to the Early Italian masters of the fourteenth century. Its intention, therefore, is to stand as the most complete and trustworthy popular history yet offered.

The old writers and so-called *connoisseurs*, whose classical travels used to entertain our grandfathers, systematically, studiously, and copiously neglected all old painting that was not done either on wall or panel. For a picture to be worthy of their distinguished regard it had to be at least a fresco—all the better if a "quadro." But between the sixth and the thirteenth century whitewash and other contrivances had rendered these varieties of painting exceedingly scarce as remains; while wars, invasions, barbarian ravage, and general attention to other matters made their production excessively rare. The *virtuosi* never condescended to consider mere monkish picture-books as having any relation to the lost art of Zeuxis and Parrhasius or the new-found art of Giotto. Accordingly, it became the rule to skip the whole period, and to teach the unsuspecting public that a vast *hiatus*—a chasm of outer darkness—separated the fading light of classicism from the dawn of the mediæval Renaissance. Mosaic work almost shared the fate of the Gospel-book; imperfectly examined and contemptuously passed by as the uncouth efforts of illiterate barbarians. The possibility never



occurred to the critics that the art stream, dried up, as it were, above ground by the fierce heat of social conflict, had sunk beneath the surface, and was running, turbidly it might be, but still running, for half-a-dozen centuries hidden away from the turmoil and strife of the upper world, and destined, when the conditions of existence should be favourable, to reappear.

If, as sometimes happened, a more than usually beautiful volume momentarily attracted attention, the wonder was looked upon as a sort of knickknack for a cabinet, but by no means as forming any organic portion of the long, though often feeble, course of pictorial art. As some indication of the contempt into which miniature art had fallen at the time of the French Revolution—and the story could be repeated of other periods—we may translate a passage from the Preface to the Douay Catalogue (in *Catal. des MSS. des bibl. publ.*, t. vi., p. ix.).

"During the Revolution were destroyed vast numbers of MSS. and books which on the establishment of the literary *dépôt* were taken and placed there, and conveyed afterwards in huge chests to the old convent of the Carthusians, where they were made up into cartridges for musketry and cannon. The paper served for the former, the parchment and vellum for the latter. Young girls to the number of 160 who were then employed in the Chartreuse used daily to sell at two sous each the vignettes and drawings which they cut from the leaves of the MSS. They sold so great a number of them that every house of the Quarter St.-Albin possessed some, nailed to the chimney-piece or to the walls of their rooms."

One of the earliest writers to insist on the true value of these remains, and to assign their place in the history of art, was the industrious, plodding, yet, it must regretfully be added, untrustworthy German art-critic, Dr. Waagen. In his fifth letter from Paris, in 1835, he alludes to an opinion formerly expressed respecting the "high importance of miniatures towards the History of Painting in every country of Europe." Had his life been spared it is probable that he would have corrected many of his own hasty judgments—perhaps have repudiated the opinions of his earlier writings. He had intended to make miniature painting the subject of a great and exhaustive work. It suffices at present to know that such neglect is no longer tolerated. After two hundred pages of discourse on early Byzantine art Schnaase says, "by far the most important sources for every epoch are the Miniatures of the Manuscripts." In regard to this observation he evidently considered himself in the light of a pioneer, for by-and-by (vol. iii., p. 235) he says that for the first time it is necessary to fix the place of miniature art and to remark upon its origin. Dr. Woltmann has fully appreciated these suggestions. How he has fulfilled his complete intention in the present work, or rather in its original, will depend greatly on the requirements of his readers. To the general reader it is deeply interesting and attractive, for it is written in an enthusiastic—even, it may be said, in a poetic—vein. His descriptions at times are themselves glowing pictures in words. Of course this enthusiasm somewhat evaporates in the translation. Indeed, few translators would

be conceited enough, or pedantic enough, to ape the style of their authors. It is sufficient for a translator of prose if he conveys without error the meaning of his original. Nor is this the easiest of all possible tasks. On the whole—and in so extensive a work this is no little praise—the present translation is ably and faithfully performed. Little blemishes, of course, there are which a captious critic might be swift to single out, as on p. 202, where the cathedral library at Trieste is put for that of Trèves. There is a little vacillation also between two names for the same place or person. Liège in some passages becomes Lüttich in others. So we have both Regensburg and Ratisbon, Otto and Otho. But these are trifling matters, simply little worries to the eye. The student will occasionally find small inaccuracies of reference in the notes and in the translation of technical terms. But, on the other hand, he will meet with valuable editorial interpolations and improvements. A slight rearrangement of chapters and paragraphs, for instance, adds considerably to the lucidity of the text, without injury to the general plan of the work.

Dr. Woltmann, it must be said, is not quite free from the faults which have been observed in other art-writers. He copies somewhat too readily from other books, and relies too easily upon the statements of those who have been found so often in error as to require careful examination. Perhaps the extent of his work has necessitated this frequent taking upon trust. At the same time, it derogates somewhat from the critical value of the result. Yet, with all faults, this new History of Painting may be honestly and truthfully recommended to the reader as substantially fulfilling the hope and promise of its lamented author, and in its English form as reflecting deserved honour for sustained and conscientious labour on the part both of editor and translator.

JOHN W. BRADLEY.

#### THE OLD MASTERS AT THE ROYAL ACADEMY.

(Third Notice.)\*

THE large gallery at Burlington House is well fitted to display to advantage such grand compositions as Rembrandt's portrait of *Marshal Turenne* already mentioned, and the stately portrait-group of *John Count of Nassau, his Wife, Son, and Three Daughters* (13), by Van Dyck; and the hangers have rightly allowed no historical considerations to interfere with the important duty of selecting the most suitable positions to show off the valuable works of art sent to them for exhibition. It would indeed be difficult to find any fault with the admirable arrangements this year, and, on leaving Room Two for Room Three, the distinction between the "cabinet" and the "gallery" is at once felt. Of largeness of style, as well as canvas, there are, indeed, a few overflows from the greater to the lesser room, as in Van Dyck's portraits of *Thomas Wentworth, First Earl of Cleveland, his Wife and Daughter* (90), belonging to the Earl of Stafford, and *Philip, Fourth Earl of Pembroke and Montgomery, K.G.* (112), belonging to the

\* Two misprints which I have overlooked may be as well corrected here. For "*George Fox*" in the First Notice read "*Charles James Fox*;" and for "*de Heems*" in the Second read "*Van der Heyden*."

Earl of Carnarvon. These, with *Miss Clara Montalba's powerful Fluteplayer*, ascribed to Velasquez, not to mention *Franz Hals' Merry Comrade* and a finely modelled head by an unknown artist of the Spanish school (79), lent by Mr. G. A. Burn, are a preparation for the change.

It is a distinguished and courtly society into whose presence one is suddenly ushered. Was it in the painters or the sitters, this stately elegance of demeanour, this personal pride which is carried so gracefully by all Van Dyck's lords and ladies, so distinct from the solid stiffness of the preceding and the loose insouciance of the next generation, and each so unlike the natural bearing of the eighteenth century? In both, no doubt; for the painter echoes the time, and is not able to impart to it anything higher than is in him. Yet it is strange that a man so alive to the beauty of his generation should not be able to conceive a Madonna of a more refined type than that in his *Assumption of the Virgin* (132). Here, however, he followed his master, Rubens, but, refining upon him at all events, and with something of a Guido sentiment, made his Virgin thick-throated but well bred, earthly but not gross, while his angels became the most complete hybrid between a Cupid and a cherub that has ever been imagined. This picture, though now a little sickly in colour, is one of the best specimens of Van Dyck's religious art. We wish we could give similar praise to the only example here of his classical imagination—his *Nymph and Satyr* (67)—which is like a copy of Rubens at his coarsest.

It is, however, as a portrait painter that Van Dyck is great, and his greatness is very visible here. The figure of the Earl of Cleveland in 90 would be a magnificent figure by itself, but in this composition seems isolated from his wife and daughters, who are by no means so satisfactory as examples of humanity. Fine, also, is the *Earl of Pembroke* (112), and brave in attire, the character of the man being scarcely separable from the dignity of his office. Neither of these works can compare with the superb 137, where the dignity of the Count of Nassau and his wife is beautifully relieved by the grace of their children, especially of the son, who, with gently curved figure, dressed in red, stands between his stately parents and sweet-faced, but dignified, young sisters. Finer still in expression and character is the grand figure of *Christian Countess of Devonshire* (143), with her kindly, but shrewd, face. The portraits of *Sir John and Lady Borlase* (134 and 139) are of little interest, except in their technical qualities, and for showing that even the art of Van Dyck failed at times to raise his sitters up to the pitch required by his standard of dignity, and to accommodate itself to types of human nature which required a condescension from its fastidious ideal.

Grand was the air of Van Dyck, not stooping to sympathy, but demanding admiration, and giving to the human beings he represented the stamp of their true and social position at the sacrifice of that common feeling of humanity which touches us in pictures of a far earlier period. Such are those of *Andrea del Sarto* and *Moroni* in this same gallery, and of *Holbein's* portrait of *Sir Thomas More* in the Fourth Room; such also are the portrait of *Andrea del Sarto*, by himself, and that of *Pope Julius II.*, by Raphael, in the National Gallery. These artists at the beginning of the sixteenth century are more modern in spirit than Van Dyck, giving to their sitters the natural expression which they wore in every-day life, when they were unconscious of observation. However little likely we are to forget that man is the same in all ages, it is yet somewhat startling to see looking at you across three centuries and a-half faces like those of the *Moroni* (158) and

the Andrea del Sartos (150 and 153), which, but for their costume, might be reflections of visitors at the Royal Academy in 1881. The "modernness" of 158 and 153 consists in the total absence of artistic or other affectation, but that of 150 lies deeper. Whoever may be the person here represented, whether the painter himself as stated in the Catalogue, whether his friend Domenico Conti as suggested by Crowe and Cavalcaselle, or someone else (as seems, on the whole, most probable), it is a face with a history, and, what is more to the present purpose, a face whose soul is looking inwards while his eyes are looking outwards—a face that dumbly appeals for sympathy and finds it as much now as ever. Modern also in this sense, that no difference of costume or age, no aristocratic air or strange idiosyncrasy, interferes in the least with the sympathy between man and man, is that perfect portrait of *Sir Thomas More* by Hans Holbein (414) of which Mr. Henry Huth is now the fortunate possessor. Were the face but an ordinary one, its modelling, colour, and executive skill would ensure its recognition as a masterpiece of art; but all these are but appropriate incidents of the main motive of the picture—the expression of a great intellect and noble character brooding thoughtfully. The other Holbein here—Mr. Herbert Blackburne's *Portrait of a Lady* (201)—though simple in its humanity, brings back to us the stiffness of character and costume of the age of Elizabeth. Modern also in its unsophisticated natural grace is Earl Cowper's *Portrait of a Warrior* (209), by an artist whose name is not given. There is nothing to wonder at in the hesitation to ascribe the picture to a known name. Though so natural, it has yet a studied elegance of air which is not characteristic of Moroni, whose name at once suggests itself in connexion with the picture. The dark, pale face of Lord Wimborne's *Portrait of a Man* (162), ascribed to Moroni, seems due either to some dark blood in its subject or to a sinking in colour. It is a fine work, the vivid semblance of a man who, according to the motto on the picture, *duritiam mollitie frangit*. It is not thus that a contemporary would wish to be painted, wearing his claim to respect on his sleeve; but not very remote modern paintings of virtuosos show that gentlemen such as that represented in the fine work of Parmigiano (145) now, as in the sixteenth century, pride themselves on their aesthetic tastes. This is a fine work both technically and in character, the face showing the serious air which comes of weighing those small distinctions which make all the difference between first-rate and second-rate in matters of art and value. The picture is remarkable for the dimly lighted eyes. The Catalogue is surely wrong in imagining that the landscape behind him is a natural one; whence, if so, comes the light upon his face? Not a glimpse of country through an open window, but a picture, is surely that luminous view.

The *Portrait of a Lady*, another of the Andrea del Sartos, from Earl Cowper's collection, is not in such good condition as the rest. Whatever other objections there may be to the theory that it is a portrait of Petrarch's Laura, there is surely none with regard to the face, which is refined and beautiful, and even winning, despite the somewhat cold and removed look in the eyes: a far different type—and one much more suited to a poet's dream—from the grand and massive beauty by Giorgione belonging to the Earl of Strafford. The face of this, with its rich pink and white, its golden bands of hair, and its full lips, reminds one of Paris Bordone; but, with all its fleshly attributes, it has more dignity of character and less voluptuousness than the later master.

COSMO MONKHOUSE.

#### NOTES ON ART AND ARCHAEOLOGY.

A SERIES of "Art Essays," contributed by Mr. P. G. Hamerton to the *International Review*, has just appeared in volume form in the United States.

MR. MILLAIS has completed the portrait of the Bishop of Manchester which is to be presented by the "Testimonial Committee" to Mrs. Fraser. It will be sent to the Royal Academy exhibition in May next.

THE erection of a statue to Nicéphore Niepce, the inventor of photography, has been long under consideration, but it has at length been decided that M. Guillaume, of the Institute, should be charged with its execution. Certainly, among the numerous statues that are bestowed in France on distinguished men of all kinds, the humble worker whose brilliant idea has led to such wonderful results in modern photography may well be admitted as worthy of one. It is to be erected next May at Châlons-sur-Seine, the place of his birth.

MESSRS. CASSELL, PETTER, GALPIN AND CO. have made arrangements to publish shortly, in monthly parts, *Picturesque America*, illustrated with steel plates and original wood-engravings. It will be uniform with *Picturesque Europe*, issued by the same publishers.

ALGERIA is beginning to develop a taste for the fine arts. Not long ago the success of the exhibition at Algiers took everyone by surprise, and now another, which has been organised at Oran, is equally successful. "The pictures sold," says an enthusiastic correspondent, "as if by enchantment."

THE Louvre has just acquired two important Italian bas-reliefs of the end of the fifteenth century, of marble and terra-cotta respectively, representing the Virgin and Child.

M. ROBERT DE LASTEYRIE has been nominated to succeed M. Quicherat as Professor of Mediaeval Archaeology at the Ecole des Chartes; and M. Ch. Clermont-Ganneau, now French vice-consul at Jaffa, has been elected correspondent by the Academy of Inscriptions.

MIDLE, DOSNE, according to the *Chronique des Arts*, is having accurate photographs taken of M. Thiers' study in his house in the Place Saint-Georges, with a view to the precise reproduction of the arrangement of the furniture, books, and works of art in their new home at the Louvre.

THE first number of the *Gazette des Beaux-Arts* for 1881 is not of great interest, but it contains a very soft and brilliant etching by Boilvin of Rubens' *Vierge aux Innocents* in the Louvre, with its clouds of babies encircling the Mother and Child. The manner of the master is well preserved, both in the modelling of the flesh and the brilliant lightness of touch. It illustrates the first of a series of papers by M. Paul Mantz on Rubens, which begins well. The same writer also contributes an amusing article on the excellent teacher but mediocre painter, Léon Cogniet, recently deceased at the good old age of eighty-six. This article is illustrated with an effective etching by L. Bonnat, after his characteristic portrait of Cogniet. M. Alfred Darcel descends on the Retrospective Exhibition at Düsseldorf, and M. Camille Lemonnier on the Historic Exhibition at Brussels, and M. Paul Gout gives the second and last of his interesting papers on the Helmet. An illustrated account of recent art publications of the houses of Hachette, Mame, Rothschild, and Charpentier, and a not too favourable notice of Dr. von Wurzbach's monograph on Martin Schongauer, close the number.

#### THE STAGE.

##### MRS. BATEMAN.

THE dangerous illness of Mrs. Bateman, regretfully recorded in these columns last week, ended in her death even before the lines which were written had passed into the hands of our readers. Mrs. Sydney Frances Bateman died on Thursday afternoon in last week, and was buried on Monday in the still almost rural churchyard of Hendon, under the grayest and most inclement of winter skies. To the public and to the members of the profession, as well as to her personal friends, Mrs. Bateman's death is a real loss, and her absence from the world of the theatre leaves a blank which will not be filled. The daily papers have chronicled such few outward facts of her life as seemed the most salient—her birth, in Maryland, fifty-seven years ago; her marriage to Mr. Bateman; her literary efforts; her literary sympathies; her theatrical enterprise, first of all with her two elder children, one of them the now long-accepted and widely famous artist, Mrs. Crowe; her assistance given daily and nightly to her husband in the management of the Lyceum; her still later work in raising Sadler's Wells from a position of obscure indigence to a very high place indeed in the ranks of intellectual entertainment. Some of these facts are of themselves sufficient to testify to Mrs. Bateman's possession of qualities remarkable in anybody, but most of all remarkable in a woman. But it needed some personal knowledge of Mrs. Bateman for the strength and charm of her character to be properly appreciated. It is no secret that more than once her work was up-hill work, in which success could only be obtained by an extraordinary attention to the minutest details, as well as by a sagacious judgment exercised upon the larger questions that presented themselves. It is no figure of speech to say that her energy was inexhaustible, and that her courage was never found wanting. Her mind had acquired the aptitude that comes generally only to men—perhaps principally to lawyers and doctors and heads of public departments—the aptitude for immediately transferring a perfectly engrossed attention from one subject to another. Her whole mind was instantly brought to bear upon each subject as it arose, and no variety or superfluity of subjects seemed to weary her or to cause her to slacken her grasp. Thus much for her intellectual capacity, which found ample occupation in the varied business of a theatre, but which could just as readily and effectively have been exercised upon tasks of which the extent and importance are more commonly known. Her taste in literary matters was not only healthy—as, of course, was to be expected from an educated gentlewoman; it was also fine and delicately discriminating. There are, however, few persons of such fine taste and of such high aims in the artistic departments of theatrical business who would not have been continually betrayed into error of judgment in deciding upon what pieces should be presented to the public. Mrs. Bateman—almost before the playgoing public began to be intellectual—knew how to make a very fair compromise between what her taste inclined her to and what the public wanted. In this way she was able to do a real work of education which would never have been done had she forced the purely intellectual drama into a place not ready for it. Thus it was at the Lyceum, when Mr. Irving appeared in the *Bells* before he appeared in *Hamlet*; and thus at Sadler's Wells, when the racy comic melodrama of *The Danites* was followed in due course by those Shaksperian revivals which were destined—and which we are happy to believe are still destined—to make it clear that Sadler's Wells has most fully resumed the position it held twenty years ago under Mr. Phelps. Of the more private qualities



of Mrs. Bateman little need be said. They were of the kind most appreciated in the happiest of English society, and they are therefore more fittingly testified to by her family in quietness than by writers who address themselves to the public. To her influence upon the contemporary stage the best tribute is paid when it is said, as it may be very truthfully, that it is not yet ended.

#### STAGE NOTES.

MR. EDWIN BOOTH'S performance of Othello, given on Monday night at the Princess's Theatre, will not increase, though it may probably sustain, his reputation. His performance of Iago, on Tuesday, we were unable to see, but much was to be hoped from it, for the obviously deliberate art of the actor—his capacity for touching the intellect more than the heart—would appear to be particularly fitted for one of the subtlest and certainly the least sympathetic character in the Shaksperian repertory. In America we believe the reputation of Mr. Booth's Iago to exceed that of his Othello; and the relative position held by the two performances in England is likely to be the same as it is in the States. To those who do not demand to be moved strongly at the theatre, Mr. Booth's Othello cannot be unsatisfactory; but the majority of playgoers do demand to be moved, and the demand is a reasonable one, and it will hardly be satisfied by Mr. Booth's performance of the Moor. Othello, it is evident, is nothing if not passionate; Mr. Booth's passion has too little of suddenness and abandonment. He goes with sometimes too complete a deliberation through the business of the scene; the fire and majesty of such an actor as Signor Salvini in this character, and the intensity of such an actor as Mr. Irving, seem wanting to Mr. Booth in Othello. But the American actor is far too accomplished to approach failure; he fails only to rouse us to the necessary enthusiasm. On the whole, he is well supported. If Mr. Forrester does not fully repeat the success of his Iago at the Lyceum, it is only because the success was a surprise when it was first achieved and has now become comparatively familiar. It would, however, at any time have been a mistake to have considered it a performance pointing to Mr. Forrester's speedy attainment of exceptional rank in his profession. Mr. Ryder in Brabantio is extremely well placed. It is for parts like these—the characters of persons of dignity whose most sudden sorrows do not move them to the point of extreme excitement—that Mr. Ryder was born. The well-graced actor, adept in dignified bearing and courtly elocution, has not often been seen to greater advantage. Mrs. Hermann Vezin, as Emilia, is equally well fitted. She is entirely the mistress of every requirement of the character. Miss Maud Milton, who has never been wanting in simplicity and taste, shows, as Desdemona, that she has the gift of earnest and passionate expression. On the whole, *Othello* is very creditably cast. Pains have not been spared to give us a performance good in many directions, and not only noticeable for the appearance of one "star" actor.

MR. FRANK MARSHALL, one of the few stage writers equally able to be grave and bright, has of course had no opportunity for displaying his more serious qualities in the comic opera called *Lola*, produced a few nights ago at the Olympic Theatre. The play deals in what is admittedly an entertaining fashion with the adventures of a society journalist and a lady who is ambitious of promotion to the ranks of professional beauties. The music by Signor Orsini is of as high a class as can fairly be looked for in light comic opera. If not strikingly original, it is continually melodious, and never vulgar. The

piece is well played, the chief successes being made by Mr. Walsham and by Miss Elinor Loveday, one of the most agreeable of the many young singers who have appeared in the most popular piece ever written by Mr. Sullivan.

MISS ISABEL BATEMAN will, we are glad to say, assume the management of Sadler's Wells Theatre, and the theatre will re-open this evening with the successful performance of *The School for Scandal* which was interrupted by the sad event which we have mentioned above. Mr. Hermann Vezin, Mr. Charles Warner, and Miss Virginia Bateman appear in Sheridan's comedy, which for the next few nights will be preceded by *The Spitalfields Weaver*. The welcome performance of the last-named piece is occasioned by the characteristic offer made by Mr. Toole to appear at this theatre at a time when his generous services will naturally be the most appreciated. The programme is thus one of altogether exceptional attractiveness, and Miss Isabel Bateman's management begins most hopefully.

#### MUSIC.

##### RECENT MUSICAL WORKS.

*Organs and Organ Building.* By C. A. Edwards. (Bazaar Office.) This is an excellent book, and will doubtless find many readers. It is intended for organists and amateurs who have neither time nor inclination to study lengthy text-books, and who avoid mere pamphlets as "too shallow to afford any lasting benefit or satisfaction." It is a treatise on the history and construction of the organ from its origin to the present day, and the author has managed to crowd into a comparatively short space much valuable information and many useful and practical hints. There is one chapter entitled "Minor Casualties in Organs" specially useful to amateurs and country organists. The historical portion is very brief. The account given of the celebrated organ erected in Winchester Cathedral in the tenth century is not altogether satisfactory, nor is the much-debated term "pair of organs" quite fairly discussed. In the first chapter there is an interesting copy of a drawing (a representation of an organ) from the Utrecht Psalter. This MS. has been ascribed by able authorities to the sixth or even fifth century. A similar drawing has been given in other works, but copied from the Canterbury Psalter written in the eleventh century, and only an inaccurate copy of the Utrecht MS. The chapter on "Distinction in Keys" is somewhat fanciful. The author gives what he considers to be a fair résumé of the chief character of various keys. The key of C minor, he tells us, is plaintive. It is, however, associated with Beethoven's C minor symphony and his sonata for piano and violin in that key. Again, he tells us that A minor is most delicate, and that Mendelssohn wrote some of his best *Lieder* in this key. He quotes Mendelssohn several times. Why did he not mention Mozart's fine sonata, or Schubert's three sonatas in A minor, or at any rate Mendelssohn's Scotch symphony? Once again, he says that some of the best of our great works are in the key of E flat, and, for example, gives "If with all your hearts" from *Elijah*. Why not have given a symphony or a quartet or a sonata by Haydn, Mozart, or Beethoven, or have stated that they all wrote very great works in that key, especially symphonies? Lastly, he tells us that B flat major has nothing particular save its dulness to recommend it. Beethoven, however, chose that key for one of his finest and brightest symphonies (op. 60), one of his grandest trios (op. 97), one of his greatest sonatas (op. 106), and one of his most wonderful quartets (op. 130).

*Dictionary of Music and Musicians.* Edited by George Grove, D.C.L. Part XII. (Mac-

millan.) This part contains a most valuable article on the history of the pianoforte signed "A. J. H." There are two articles on Pianoforte Music and Pianoforte Playing about which we would say a few words. The observations on the followers and disciples of Liszt are somewhat unkind and not altogether true; it is not quite correct to accuse them of want of respect for the old classical school, and there are some followers of Liszt whose playing is not "thumping, jerky, and incoherent." Mention is made of Hans von Bülow's prodigious memory, yet not "always faithful to the original text of the composer." Why single out Hans von Bülow? the same might be said of Rubenstein. The article on Pianoforte Music contains several inaccuracies, and we think it was unnecessary to mention all the works of the well-known composers, especially as a complete catalogue is given under each name in the Dictionary. The article contains, however, much valuable and interesting information.

*Music Primers. Composition*, by Dr. Stainer. (Novello, Ewer and Co.) This work forms a valuable addition to the series of primers issued by Messrs. Novello. It will help those who have "something to say" how to express and develop their ideas, and will help others at any rate to analyse and enjoy the works of the great masters. Eminently practical are some of the first rules in the book. For example, a short tune is to be played over, and the pupil, if possible, to determine the key of the tonic. Again, the pupil is recommended to write out from memory any short melodies which he may hear from time to time. The chapters on Melody, Rhythm, and Sections are very interesting; the author is correct when he states in his short Preface that he has attempted to work out his scheme without following or imitating any previous writer. Dr. Stainer uses his own technical terms for the various divisions of melody, and one cannot but regret the absence of uniformity displayed by different writers. The author professes to write for beginners, and we think he might have given a few simple rules to show when notes of a tune naturally suggest the same or a different chord, although capable of being treated either way. The chapter on Rhythm is full of practical details, and the exercises at the close are most useful. Why did Dr. Stainer quote the melody from the choral symphony in A major? We do not quite agree with the author in his remarks on inequality of sections and other irregularities generally. Bach seems to us to have often aimed at rhythmical irregularity both to excite interest and avoid monotony. The chapter on Development is very well written, and includes with interesting analyses of various movements. J. S. SHEDLOCK.

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